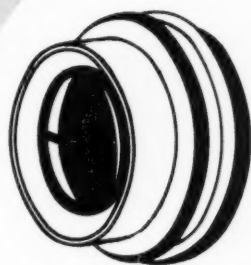


THE



PHOTO

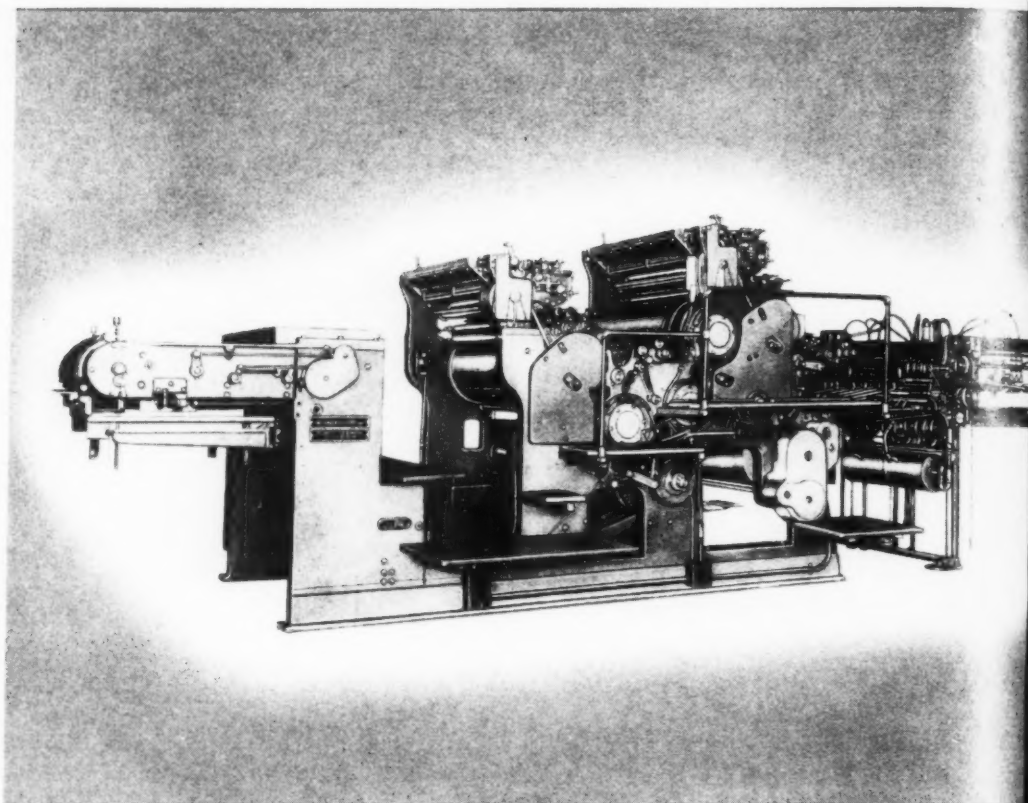
LITHOGRAPHER

AUGUST • 1937

No. 2



THE BEDPLATE CARRIES THE LOAD



When we say the Hoe Super-Offset Press is unusually well designed for speed, we think first of its understructure.

Look at the bedplate, as vital to a successful printing press as the hard rock foundation of a very tall building. To the bedplate is delegated the robust task of holding the entire press, supporting frames, and motors in proper

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The Hoe bedplate, designed for this service, is cast in one piece, six inches deep, from a special formula; then accurately machined to receive the press members which are scientifically aligned thereon.

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Offset Press Division R. HOE & CO., Inc.

General Offices: 910 E. 138th St. (at East River) New York, N. Y.

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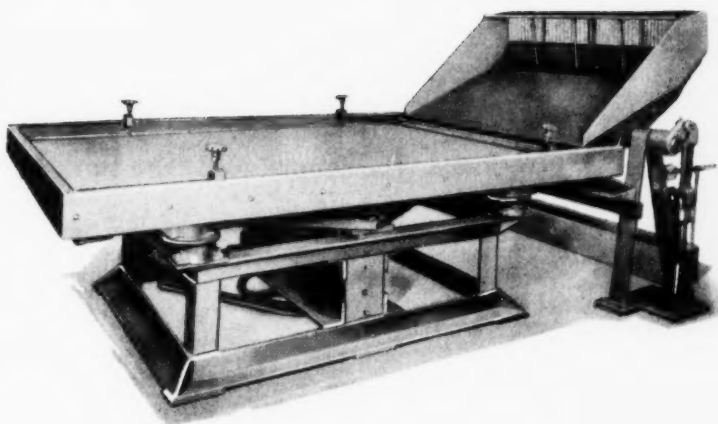
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Super-Offset
PRESSES



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- Many exclusive construction features have contributed to ZENITH'S Number One position in the lithographic industry. No noisy grinding gears — a single eccentric and self-aligning ball bearing that reduces wear 80%. Hydraulic marble lift is ZENITH'S latest exclusive feature. Replaces old marble graining baskets on all ZENITH grainers.

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Ready to run...

HOW IT'S DONE



ADENA OFFSET
is Ready to Run
that's half the victory!

The reason ADENA OFFSET is ready to run is that Chillicothe's DUAL CONTROL permits putting it on the press right from the case or skid. Consider the minutes saved, the labor saved, the bother, worry and experimentation saved!

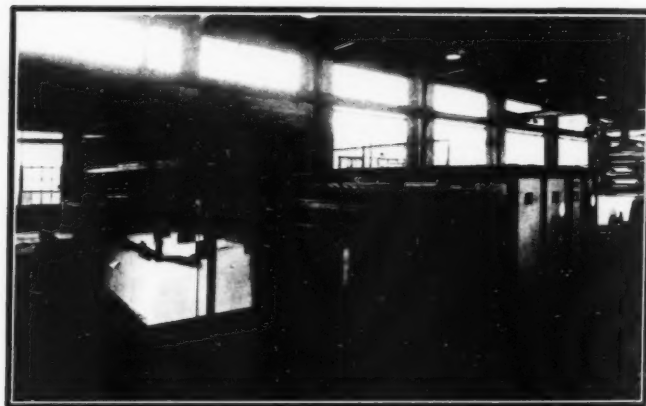
The moisture content is controlled automatically while ADENA is being made on the paper machine. Additional control by means of a perfectly air-conditioned finishing room.

ADENA OFFSET

Tub sized . . . lies flat
Will not curl or wrinkle
Has no fuzz or lint



Air conditioning plant in finishing room



130-inch cutter and paper conditioner



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THE PHOTO-LITHOGRAPHER

THE PHOTO-LITHOGRAPHER

*Published in the Interests of Lithographers
to Increase Sales Efficiency
and Quality*

WALTER E. SODERSTROM
PUBLISHER AND EDITOR

SAMUEL D. WOLFF
ADVERTISING MANAGER

Volume V

AUGUST, 1937

Number 8

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Official Organ of the National Association of Photo-Lithographers.
Published by Walter E. Soderstrom, 1776 Broadway, New York, N. Y.
ADVERTISING RATES: Advertising rates made known on application.
Closing date for copy, thirtieth of the month previous to date of issue.

SUBSCRIPTION RATES: \$3.00 per year in the United States, \$4.00 per
year in Canada. Single copies 30 cents.

Acceptance under the Act of June 5, 1934. Authorized November 14, 1935.
Other publications issued: The Photo-Lithographer's Manual, \$4.00.

AUGUST 1937



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For manufacturers of lithographic equipment and supplies, THE PHOTO-LITHOGRAPHER represents the most effective medium for reaching their most fertile field of prospects.

THE PHOTO-LITHOGRAPHER is devoted entirely to lithographic technique and articles concerned with the sales promotion of lithographic products. Produced 100% by the lithographic process, it is considered by the entire industry as an authoritative handbook and guide.

Because of its vital editorial content, THE

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Earthworms, burglars, owls, and ants like darkness. Flowers, trees, children and readers like light.

To hold in your finished printed pieces the sparkle and vitality that you strive for in making photographs and cuts — use a Cantine Coated Paper. Made with blue-diamond quality and whiteness, Cantine's Papers give to press-run production the nearest approach to engravers' final proofs.

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Cantine's COATED PAPERS

AUGUST 1937



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Exacting craftsmen everywhere are finding the answer to their production problems in the use of Agfa Reproduction materials. Perhaps your difficulties, too, can be solved, for in Agfa Reproduction materials you will find an extra margin of quality that proves the value of using best materials for best results.

REPROLITH ORTHOCHROMATIC FILM — highly color sensitive with maximum contrast and needle-point sharpness.

REPROLITH THIN-BASE FILM — special thin-base (.004") for camera negatives and contact positives.

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THERE ARE SPECIAL PAPERS FOR SPECIAL JOBS

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HERE'S A SPECIAL PAPER

for any job

Montgomery
Offset

PRE-HUMIDIFIED

YOU will find that Montgomery Offset will give satisfaction, regardless of the class of work for which it is used.

It is guaranteed for lithographing in as many as sixteen colors. Since it is free from lint, fuzz, grit, or excessive alum, and has a hard tub-sized surface, Montgomery Offset gives no trouble on the press.

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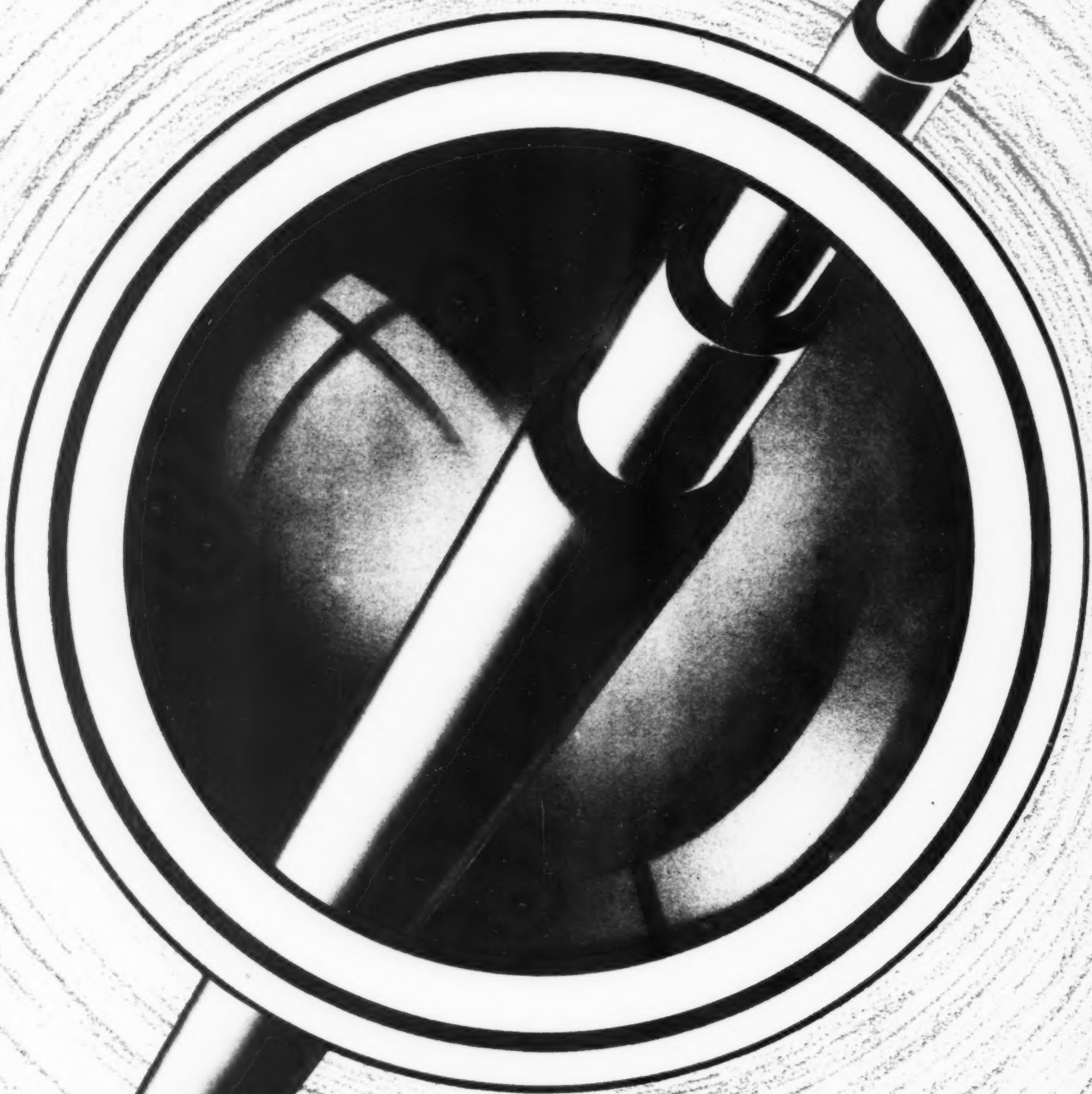
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Fine Papers

*Sample Books
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AUGUST 1937

Just as Important as the Lens is
in ***Reproducing the copy—***



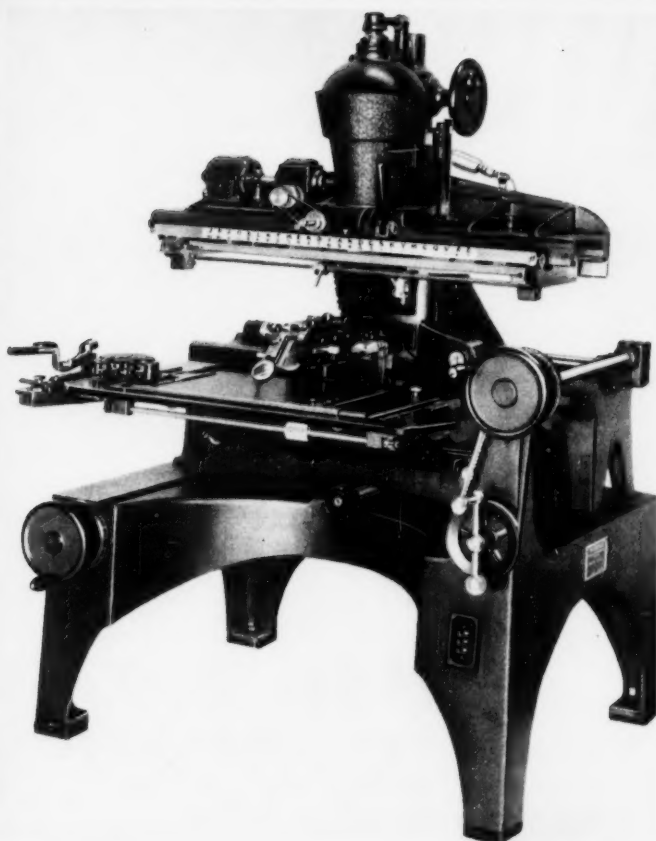
So Great is the Importance of
MERCURY ROLLERS
in ***Producing the job!***

RAPID ROLLER COMPANY D. M. RAPPORT, President
FEDERAL at TWENTY-SIXTH ST., CHICAGO

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Factory: Jersey City, N. J.

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Sun Chemical and Color Co.

Factory: Rutherford, N. J.

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LOW COSTS

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Ever?

Customers have a habit of depending on high-speed production to make up for lost time. After the final O.K. they want the completed job in a hurry.

Often the last operation is FOLDING. Time is up, delivery dates are due. Here's where the Model W Cleveland helps you out—thousands of copies inside of an hour—the entire job completed as promised—no

overtime to pay—quick, handsome profits—A SATISFIED CUSTOMER.

This smallest of Cleveland Folders makes one to five folds in sheets ranging from 3x5", (often smaller) to 14x20" in size, at remarkably high speeds. Accurate, quick to set, low operating cost, built to Cleveland standards of quality.

Our new literature "Important News" describes the product of the Model "W"
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THE PHOTO-LITHOGRAPHER

*Published in the Interests of Lithographers to Increase
Sales Efficiency and Quality*

Volume V

AUGUST, 1937

Number 8

MODERN PAPER-CONDITIONING METHODS AND THE PAPER HYGROSCOPE*

THE Paper Hygroscope is a sword-shaped instrument which indicates whether or not a given paper will change in dimensions when printed in the existing pressroom atmosphere. Near the tip of its blade is a moisture-sensitive element which actuates the pointer on a dial at the hilt. The blade is simply inserted in a pile of paper, and the movement of the pointer indicates whether the paper is too moist, too dry, or within the limits necessary for good register.

The Paper Hygroscope was first placed on the market in 1931, after extensive experiments both in the laboratory and in lithographic plants proved its value in the prevention of register troubles. A large number of Paper Hygroscopes have been in continuous use since that time, and considerable practical experience in their operation has been gained. The research on lithographic papers at the National Bureau of Standards has also brought to light some new facts with regard to the handling and conditioning of paper. Technical Bulletin No. 1 is issued with the object of providing up-to-date information on the value and uses of the Paper Hygroscope.

PROPERTIES OF PAPER

The most important factors which affect the properties of a given paper are (1) its moisture content, and (2) the relative humidity of the surrounding atmosphere. Paper is hygroscopic, and its moisture content tends to approach a balance with the surrounding atmosphere. Strange to say, its moisture content, when equilibrium with a given atmosphere is reached, is not always the same, but depends on whether the paper gains or loses moisture as it ap-

proaches the balance. Very dry paper, conditioned to equilibrium in an atmosphere of 45 per cent relative humidity, may contain as little as 4.8 or 4.9 per cent moisture. The same paper, if moist at the start, may contain as much as 5.6 or 5.7 per cent moisture. Further conditioning will not change these values as long as the atmosphere remains the same.

Temperature has some effect on the moisture content when the paper is "in balance" with the atmosphere. Ordinarily, the higher the temperature, the lower will be the moisture content of the paper, but it requires a rise in temperature of about 30° F. to lower the moisture content as much as a decrease of 5 per cent in relative humidity.

All that has been said applies to single sheets of paper that can adapt themselves readily and uniformly to atmospheric changes. Piles of paper, however, cannot do this and hence are subject to changes in moisture content at the exposed surfaces only. These changes result in non-uniform expansion or contraction of the sheets with the result that their flatness is destroyed.

PAPER CONDITIONING

Paper is "hung" or conditioned by lithographers with the object of eliminating any tendency to expand, contract, or develop wavy edges during printing. However, it has been found that the usual methods of paper conditioning, even in air-conditioned plants, fail to accomplish the desired purpose. Two definite reasons for this failure have been brought out by the work of the National Bureau of Standards in its studies of offset papers:†

† See Bureau of Standards Research Paper No. 859, "Treatment of Offset Papers for Optimum Register," by C. G. Weber and M. N. V. Geib. This pamphlet may be obtained from the Lithographic Technical Foundation, Inc., 220 East 42d Street, New York, N. Y.

* Synopsis of Technical Bulletin No. 1, of the Lithographic Technical Foundation, Inc., 220 East 42d Street, New York.

1. The conditioning of paper is seldom complete and expansion or contraction continues to take place during printing.

2. Paper, being usually conditioned from the dry side by addition of moisture, has a low equilibrium moisture content, and can readily absorb the press moisture during printing, with resultant expansion.

It was found that, to be in the best condition for printing, the paper should either be conditioned to equilibrium with the pressroom atmosphere from the moist side, or it should be conditioned from the dry side to equilibrium with an atmosphere 5 to 8 per cent higher in relative humidity than the pressroom atmosphere.

Thus conditioned, paper will contain about one-half per cent more moisture than if it were conditioned from the dry side in the usual way, and it will have no capacity to absorb the press moisture. Any moisture transmitted to the surface of the paper will evaporate completely before the sheet reaches the delivery pile. Stretching of the paper during printing is, therefore, greatly reduced and flatness of the sheets is maintained with beneficial effects on register.

Very satisfactory results are obtained with the new methods of paper conditioning in plants that have complete temperature and humidity control. In plants that are not air conditioned a considerable improvement can be made through the use of these methods, but they do not offer a complete solution of the register problem. In the latter case the improvement is due to a decreased susceptibility of the paper to expansion and the development of wavy edges.

WHERE THE PAPER HYGROSCOPE HELPS

No method of paper conditioning can be operated successfully by rule-of-thumb. Too many factors enter into the process. Modern production methods require not only practical knowledge but also a certain amount of technical control.

The Paper Hygroscope provides the means for technical control in paper conditioning. It is designed to measure any difference that may exist between the hygrometric condition of the paper and that of the pressroom atmosphere. The Paper Hygroscope is first allowed to become adjusted to the atmosphere and then its blade is simply inserted in the pile of paper. After one minute the position of the pointer indicates whether the paper is too dry, too moist, or within the limits for good register. The degree of dryness or wetness of the paper corresponding to a given deflection of the pointer is shown in a table in the instructions. If the relative humidity of the atmosphere is known, another table gives the approximate moisture content of the paper.

Thus it is possible in purchasing paper to specify such a moisture content that it will require no hanging whatever before printing. Upon arrival, the paper can be tested with

the Paper Hygroscope, and rejected if the moisture content is not up to specification. If paper is purchased without a moisture content specification, and is conditioned in the lithographic plant, the Paper Hygroscope enables the operator to know when conditioning is complete, and thus eliminates much guess work and many unaccountable difficulties in printing.

Technical Bulletin No. 1 describes the newer methods of paper conditioning which provide the one-half per cent excess of moisture necessary for trouble-free printing. An illustration shows the relation of the paper condition, as indicated by the Paper Hygroscope reading, to the accuracy of the register obtained on a seven-color job.



DON'T MISS IT!

YOUR KEY CAMERA AND PLATE MEN

should obtain liberal experience at the demonstrations in lithographic plants which are scheduled for the technical sessions of the Cleveland Convention.

We are pleased to announce the following sessions:

"MAKING BLACK AND WHITE HALFTONE NEGATIVES"

**"COLOR SEPARATION NEGATIVES FROM
COLORED COPY"**

Conducted by the Eastman Kodak Company

"DEEP ETCH PLATE MAKING"

Conducted by K. W. Martin

Groups will be limited so that all present can ask questions. It will therefore be advisable for you to make reservations in advance for those of your men who are to attend.

DON'T FORGET THE DATE

October 14th, 15th and 16th

COORDINATION OF REPRODUCTION PROCESSES AND EQUIPMENT FOR ADVANCING OFFSET PRINTING

Address given by William C. Huebner during
the Offset Clinic of the Craftsmen Convention,
Cleveland, Ohio, Tuesday, August 10, 1937

TRANSFERRING ink from press plates to offset blankets and from the blankets to paper at a *minimum of pressure* during printing is the main reason why offset printing exists today. A variety of papers and textures are being printed in offset that cannot be done at all by letterpress.

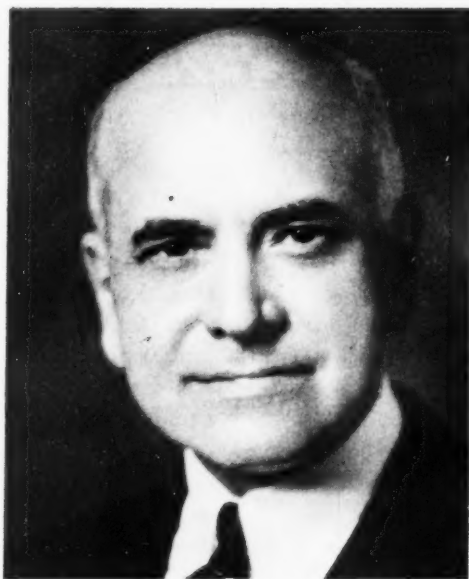
The second advantage is the speed and lower cost of producing press plates and the short idle time periods between jobs on the offset press as compared to plate and cylinder making costs plus make ready time on relief and gravure presses.

Offset printing has demonstrated these advantages on certain classes of work. Price, delivery time and commercially satisfactory quality of its product has been the basis for an expanding market for offset products. However, further advancement of offset printing in order to compete with or excel the finer grades of relief printing and rotogravure is possible only if reproduction processes and equipment are coordinated with brilliancy and sharpness of the printed image and uniform quality throughout the entire edition.

The number of reproduction steps must be shortened, the chemical operations must be more certain in their functions, and the transfer of ink from the plate and the offset blanket to the paper must deliver finer gradations and greater brilliancy in black and color illustrations and also sharper and far more uniformity in text printing if offset is to further expand its field of usefulness.

One of the handicaps of offset printing is the use of water on the plates during printing. The variation in the ink impression is caused mainly by the variation in the amount of water on the plate. This is evident in nearly all books that are printed by the offset process where one type page will be lighter in color than the one opposite. The experienced typographic printer sees this defect immediately. So does the discriminating buyer of printing.

Pulling impressions from type, rephotographing the impressions to produce negatives or positives entails too



WILLIAM C. HUEBNER

many operations, needless time and expense and tends to lose the quality of the type design.

Original photographic images on film are needed to preserve the edges, contours and corners of type faces. When these are exposed directly to the offset press plate, original type images or images of the first step can be printed from on the offset press. This will produce a finer quality of type and open the way for book printing, a field which offset has hardly touched. When direct photographic type is available for the offset press, it will have opportunity to enter the magazine field and possibly the newspaper field, but before this can happen the handicap of using water on the plates must be eliminated to the

point where it is fool-proof and where the results are dependable for long runs from any plate put on the offset press.

The susceptibility to chemical change of the offset press plate is due again to the use of water and chemicals in the water on the plate and behind that go the many variable operations of chemically treating the blank areas of the press plate to repel greasy ink. This condition exists today in most offset plants and is the main reason why offset has made slow progress in the field of type or fine book printing, magazines or newspapers for long runs. Until this plate printing condition is made fully dependable, there will be variable lengths of runs from plates and delays in production on the offset press.

Last, but not least, is the added difficulty of setting and conditioning the dampening roller surfaces which distribute moisture on the surface of the plate so that uniform dampening conditions may be maintained. At present, this is not possible on the offset press. Differences of opinion as to just how this condition should be met are so variable that present-day results only approximate the results that can be had when these uncertainties are eliminated. Intensive research work is now going on to eliminate

(Continued on page 56)



Going Places WITH LAYOUTS

By
EDWARD C. STERRY

TYPE, as flexible as it is, still remains painfully rigid in the hands of many compositors and layout men.

Even with the modern free flowing letters like Traf-ton, Raleigh, Signal, Gillies and the like, an occasional hand lettered line will still add that typographical flavor which often is just the thing needed to put the message across. This is particularly true when the opportunity for color or display is limited.

Because the extra cost of plates is not present in the use of photo-lithography, occasional hand drawn lines can be used with greater freedom. Not only can occasional lines be used but complete sales visuals can be lettered and illustrated by one hand at one time for a minimum cost. Of course, fine finished hand lettering is too costly in any great degree, so we resort to the speedball type of pen. It is this extreme freedom with pen and pencil that enables a layout to "go places" and "do things."

In the hand lettered line the question arises as to what

should or should not be drawn. There are two prime reasons for the hand sketched line . . . *emphasis* and *individualism*. Individualism is the most potent reason for the hand lettered word, which at the same time can be made to lend emphasis. It is true that emphasis can be attained with type in italics, caps and small caps or bold face, but type emphasis so often lacks individualism. So with the cost of plates either reduced to a minimum or eliminated entirely thru photo-offset, hand lettering of the speedball type comes into its own and plays an important part in "dressing up" literature produced by this most versatile process.

"Let's hand write a foot note across the bottom of this advertisement, or insert the old prices and then cancel them with the stroke of a crayon." That's "going places" with a layout . . . and doing things that require no extra cost with photo-offset. It is this flexibility . . . this possibility of being able to do things and go places with layouts at little or no extra cost that puts photo-

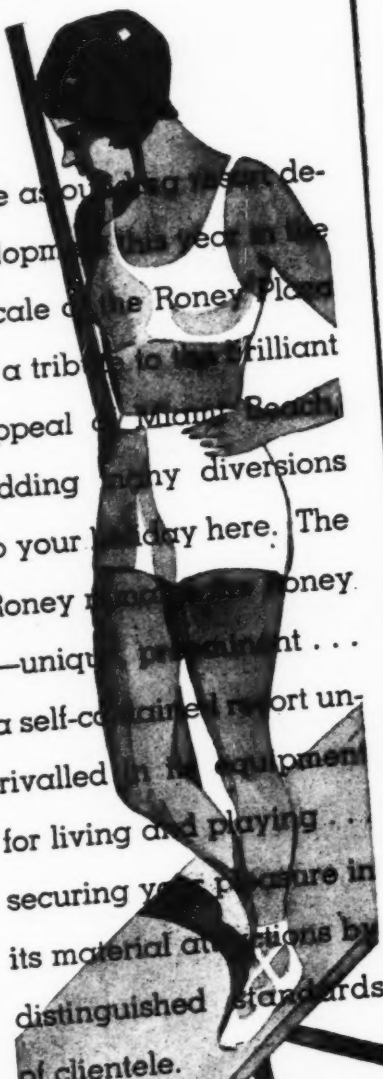
(Continued on page 16)

* The Second Article in a Series



Leaves from my favorite book

This combination of art and type produces a novel heading appropriate to the subject. Done by photo-offset such "tricks" with layout cost no more yet add much to the attention-getting value of the piece. Sometimes the simplest ideas will enable a layout to "go places."



The above poster developed this year in the locale of the Roney Plaza is a tribute to the brilliant appeal of Miami Beach, adding many diversions to your holiday here. The Roney Plaza is money — unique, pleasant . . . a self-contained resort unrivalled in its equipment for living and playing . . . securing your pleasure in its material attractions by distinguished standards of clientele.

AMERICA'S FINEST OCEAN-FRONT HOTEL

and more than that! Roney Plaza Cabana, Sun Club, private beach and outdoor swimming pool; fashionable shops; delightful places to dine and dance — all within the hotel's magnificent tropical estate. Transportation by aerocar — "air-liners" on wheels — to every part of Resortland, including race tracks, shopping and theatre districts, the Miami Biltmore Country Club and Key Largo Anglers Club.

Ideas like this are simple with photo-offset. Be careful that the illustration is light in tone so as not to interfere with the legibility of the reading matter.

AUGUST 1937


At the Annual Meeting:

Dr. A. A. Mitten, Chairman of the Board, moved that the following resolution be spread upon the minutes of the Annual Stockholders Meeting, held Thursday, March 25, 1937.


"RESOLVED: that the officers, men in supervisory capacity, and all employees be complimented and extended sincere thanks for the tremendously good work they have done cooperatively in the operation of the Company's activities and for the wonderful spirit demonstrated in their expressed desire to continue each day to do better work than the day before."

The above resolution was duly seconded and carried unanimously

The footnote and personal signature across the corner of this poster (reduced) lifts it out of the ordinary, giving it distinction and the appearance of individualism. Such ideas cost no more by photo-lithography and offer the customer more for his money; besides giving the offset salesman something to sell that competitive processes may not be able to produce except at much greater cost.



rooms
a shop with a dark room
and shower houses, as
complete the more important
Adequate facilities.
tested supply of soft water
grounds. Hot showers are provided
for men.



andians
part of living quarters are
1900 feet above sea level.
large enough for two students
on the inside on cold nights
to bedrooms.

Above are shown two corners of pages from a booklet produced by photo-offset. By superimposing the illustrations over the type, with but a fraction more expense, this work was put strictly in the offset class. To do this same thing by letterpress would have required extra zinc plates or double printing, resulting in a cost far greater than by offset-lithography.



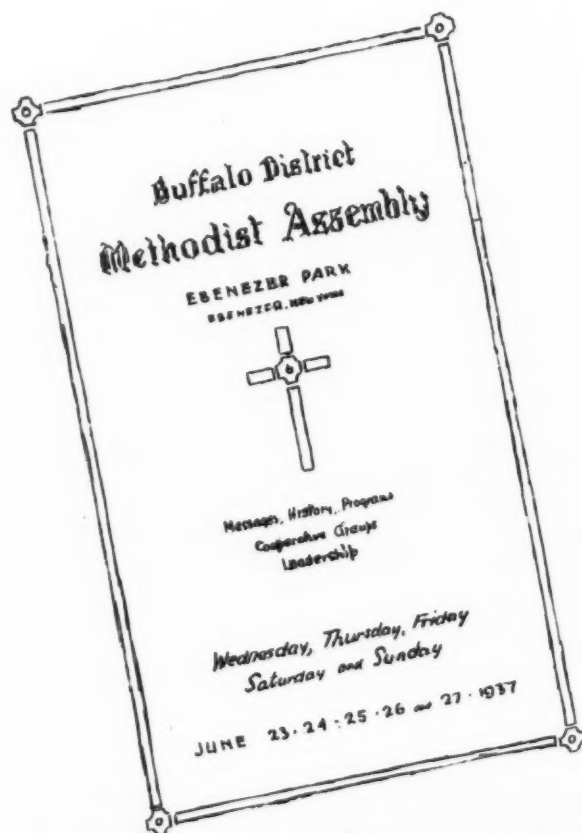
SEND IN YOUR SAMPLES

Subscribers to the Photo-Lithographer are urged to send in samples of offset to be reviewed from a layout and design standpoint. Mr. Sterry will be glad to offer suggestions, if possible, for their improvement. Because this service is offered to members without charge, a self-addressed and stamped envelope must be enclosed with the samples if a reply by letter is desired. Only specimens sent in under the name of the subscriber can be reviewed.

Figure 1 shows a cover page, which was not set up for the purpose of this article, but is a copy of an actual job. The compositor or layout man started out in grand style. In this conventional arrangement we find good margins, appropriate type face and border, and an original idea of building a cross out of the border units. But possibly the arrangement did not reflect quite enough of the "modern," so the "comp" kicked two lines to the left and two to the right thus trying to obtain that "mystifying," "alluring," step-back, step-off style of unequal distribution of white space . . . the keynote of modern and so-called ultra modern typographical design. Apparently the compositor or layout man thought he was "going places." But was he? Was the desired result accomplished? I think not, because you just can't flavor a conventional design with the salt of modernism and expect it to be in that class.

lithography at the head of the parade. But because of the fact that layout work (in the terms herein discussed in these articles) had its inception chiefly in the letterpress division of the graphic arts, we layout men have been backward at turning our pencil loose. We seem to be not yet fully conscious of the possibilities in layout afforded by photo-offset as against other processes. It's the little quirks and twists (typographical flavor, if you wish) that gives a layout freshness, newness, animation, vitality, and urges that desire for action on the part of the reader. Let us go places with layouts for photo-offset. The process offers unlimited possibilities. The unusual twists in a layout lift it above the ordinary, add nothing to the cost, but add a great deal to the job and please the customer. And by the same virtue such layouts lift the photo-lithographer far above his competitor because he is producing a better quality job.

In building layouts, be conventional where conventionalism is required, and be modern when the subject demands such treatment. But be careful in mixing the elements. We lithographers know that oil and water won't mix (the basic principle of offset lithography). Square pegs won't fit into round holes (old stuff) . . . and you can't set up a typographical cake with a conventional recipe, give it a modern icing and expect it to taste good. The basic ingredients are wrong.



(Continued on page 61)

THE PHOTO-LITHOGRAPHER



F. & L. OFFSET INKS

NOT ANOTHER FISH STORY

But a practical specimen of the effects it is possible to produce with F. & L. OFFSET INKS.

Brilliance, economy, elimination of lost press time, lasting properties, strength — all of the qualities necessary for the production of the job that assures repeat business.

Expose this specimen in your window and observe the fast-to-light properties of these outstanding colors.

LITHOGRAPHED ON A RUTHERFORD HIGH-SPEED OFFSET JOB PRESS

IMPERIAL YELLOW

CORONATION RED

NOBILITY BLUE

EMPIRE BLACK

THE FUCHS & LANG MFG. COMPANY

(ESTABLISHED 1870)

DIVISION GENERAL PRINTING INK CORPORATION

(EVERYTHING FOR THE LITHOGRAPHER)

300 SIXTH AVENUE • NEW YORK

BOSTON PHILADELPHIA CHICAGO ST. LOUIS CINCINNATI SAN FRANCISCO CLEVELAND LOS ANGELES FORT WORTH

FUCHS & LANG

OFFSET LITHO INKS

AND

LITHOGRAPHIC SUPPLIES

FALCO

PURE EGG

ALBUMEN

Produced entirely in the U. S. A. » Free from adulteration, foreign matter and offensive odor. » Contains no preservatives, but will keep in hot weather. » It is readily soluble and will not coagulate. » Prepared under strict technical supervision in a modern laboratory, insuring uniformity at all times. » Gives better adhesion to the plate, a harder dot, and longer runs. »

A trial will convince you of its superiority.

OFFSET RUBBER BLANKETS

Molleton Powdered Sulphur Flannel

DEVELOPING INK

Opaque Asphaltum Touche

LITHO DUBAR

Protects the design on the plate and insures long runs

SAFETCH SOLUTION

Eliminates danger of Chromic Poisoning

LITHOTINE

A non-irritant, synthetic solvent, possessing all the desirable properties of turpentine, but better than turps for lithographic purposes

ZINC AND ALUMINUM PLATES

Marbles Plain and Grained Abrasives

PRESS CLEANERS

Clean rubber and composition rollers in a few minutes without removing them from the press

VARNISHES AND DRYERS

THE FUCHS & LANG MFG. COMPANY

ESTABLISHED 1870

Division • General Printing Ink Corporation

100 SIXTH AVENUE • NEW YORK

BOSTON CHICAGO CINCINNATI CLEVELAND FORT WORTH
 PHILADELPHIA ST. LOUIS SAN FRANCISCO LOS ANGELES

WHY NOT ARBITRATE?

By **HERBERT H. LEVESS**

**Certified Public Accountant
New York**

ARBITRATION is to the business world what lubrication is to the automotive industry, for by removing the irritants and abrasives of human quarrels and misunderstandings, it facilitates the useful functioning of business with the highest degree of efficiency.

I might go further in saying that were the excellent principles of arbitration an integral part of commercial transactions, the average business man would enjoy a much happier life. Nothing is so annoying and irritating to an executive as to have important litigation hanging over his head or to be required to be present at trials or waiting in court for a trial while business at hand is left unattended to.

Whether one be the plaintiff or the defendant in a court action, he is always a loser. Even if he wins his case, usually a customer has been lost or some valuable contact destroyed, not counting the time and energy that have been needlessly consumed. A vendor who wins a suit against a customer hardly gains any prestige or goodwill with his other customers.

An interesting case recently came to my attention. The advertising department of a large department store placed a sizable order with a printing house, delivery to be made on a specific day. Due to some accident, for which the printer was not at fault, the job was delayed and the customer justifiably refused to take delivery. However, the parties agreed to arbitrate, and upon the submission of the dispute, the printer received an award for the contract price, less allowance to compensate the customer for the damages it suffered. The award just about covered the cost of the job; that much was pulled out of the fire. Had there been no arbitration, the printer, in face of the customer's refusal to take delivery, might have gone to court and then lost out. As it was, he was merely out of pocket to the extent of the expected profits, but to compensate, he retained a valued customer.

The idea of arbitration itself goes back many centuries. It existed in England before the American Revolution. The New York State Chamber of Commerce has arbitration records containing minutes of its committees as early as 1779. However, it is during the past twenty years that this mode of settling disputes and controversies has really come into vogue. In 1920, New York State passed



HERBERT H. LEVEES

arbitration statutes, giving legislative recognition to such settlements by giving to them the same effect as judgments rendered in courts of law. In 1926, at the time the American Arbitration Association was organized, only three states besides New York had such laws. Today thirteen states, including the Federal Government, have arbitration laws, the provisions of which are substantially the same. The recognition of the value of arbitration in preference to litigation has been largely due to the pioneer work and beneficial influence of chambers of commerce and trade associations. The National Association of Photo-Lithographers, like other kindred organizations, is always ready to foster

this spirit of friendly settlement which makes for better business relations.

It would be well to consider the practical advantages of arbitration over litigation. In resorting to arbitration, it becomes unnecessary to spend a great deal of time preparing for trial and at trial with its numerous adjournments. Expenses are reduced to a minimum—attorneys' fees and court costs are eliminated. Furthermore, in a prolonged litigation, goods and materials involved may deteriorate or become valueless at the time of judgment. Arbitration is prompt and effective, without the delays that are characteristic of the courts, especially those of New York and other large cities.

No estimate can be made of the harmful effects that a bitter court controversy may have in the way of adverse publicity, and damage to credit and to reputation of products. An arbitration case is a private affair unknown to the outside world unless the parties themselves wish to make it public.

Consider also the hazards of court litigation. Before a case comes to trial, one or more witnesses may die or move out of the jurisdiction. A judge or jury may be swayed by the fallacious reasoning of a skillful attorney. The bane of our courts—the paid "expert witness"—is no longer needed; the arbitrators themselves are usually accountants, engineers, business men—experts in the field embracing the subject of the dispute.

Above all, arbitration usually results in conserving the friendly relations between the opposing parties. They are no longer on the defensive and meet informally in a con-

genial atmosphere. It is essentially a round-table discussion, all talk usually being on a conversational plane, without the burden of technicalities.

The disputants may have legal aid in arguing their cases before the arbitrators but, inasmuch as the attorneys have no jury to impress, there is a minimum of stage-play and little of the knife-like sarcasm which is frequently indulged in between opposing counsel in the courtroom. The freedom from legal technicalities and the absence of a jury removes from the proceeding all reason or incentive for courtroom pyrotechnics and turns what is often a battle of wits between counsel into an honest attempt to determine the real merits of the controversy.

As mentioned previously, the New York Arbitration Law was enacted in 1920. Under the present law, there are two methods by which a dispute may come to arbitration. By the first method, the parties agree in advance to submit to arbitration any controversy which may arise between them in the future. The usual procedure is to embody in the written contract a clause providing for such settlement of any dispute arising out of the contract. In the second case, there is no previous agreement to arbitrate. After the dispute has arisen, there is a regular submission signed by the parties. It is important to bear in mind that whether the agreement to arbitrate is made before or after the dispute arises, the agreement is irrevocable and can be enforced by either party. Neither contestant may thereafter maintain a court action unless, of course, the other party waives his right to insist upon arbitration.

In the State of New York arbitration cannot be had where the controversy involves title to, or a life interest in, real estate. If one of the parties is an infant, or a person incompetent to handle his affairs by reason of lunacy, idiocy or habitual drunkenness, arbitration may be had only with the permission of the appropriate court having jurisdiction. Otherwise there is no limitation whether in respect to the nature of the dispute or the amount involved.

Now, assuming an agreement to arbitrate, let us see what procedure is to be followed. The services of the American Arbitration Association are available to anyone. Some trade associations have their own arbitration board, but their facilities are usually confined to members only.

The first step is to file with the Association a copy of the submission agreement or, where the dispute arises out of a written contract providing for arbitration, either party may make written demand upon the other that they proceed to arbitrate. The letter should contain a brief statement of the controversy, and the amount claimed. Copies of both the letter and the written contract should then be filed with the Association, requesting that it make arrangements for the arbitration.

Unless the contestants have otherwise agreed, the Association will submit a list of names, from which each party will, within seven days, select arbitrators. If they

fail to make the selection the Association will do so for them. Thereafter the date of the hearing is fixed, and five days' written notice thereof is given. Of course, the hearing date is usually set so as to be as convenient as possible for all concerned. After the close of the hearing, the arbitrators have thirty days to make their award, although generally they do so within a few days. Can any court litigation be brought to a conclusion so expeditiously?

The arbitrators take oath to hear and determine the merits of the controversy to the best of their judgment. They meet formally and hear the testimony offered by the disputants. The arbitrators, being authorized by law to hear testimony, have the same powers with respect to all of the proceedings as any board similarly constituted. They may compel any person, whom they deem necessary as a witness, to attend the hearing and testify.

The hearing itself is very informal. Each of the disputants, and their witnesses, tell their stories in their own way. The arbitrators are not hampered by rules of evidence or procedure which are binding upon the courts. They are at liberty to accept testimony which would be inadmissible in a court of law but which might have a direct bearing upon the merits of the controversy. Primarily, they are interested in one thing—to get at the truth of the matter and render an equitable award, without regard to formalities or technicalities. For that reason, they will listen to any testimony that is relevant and material to the dispute.

If the arbitrators do not exceed their authority and avoid any semblance of fraud or misconduct, their award cannot be set aside. Their determination both as to the law and the facts is conclusive. Unlike a court action, there is neither appeal nor possibility of reversal because of some technical objection upon the admissibility of improper evidence, or because of prejudicial remarks made to a jury by court or counsel.

Within one year following the award, either party may have it confirmed, which proceeding is taken by an attorney. After confirmation by the court, judgment may be entered, which judgment has the same force and effect as if obtained in a court action and which is enforceable in the same way.

It often happens that a party to a contract containing an arbitration clause is reluctant to abide by his agreement. If the other party wishes to enforce it, he may do so in either of two ways. He may go into court and obtain an order compelling the unwilling party to submit to the arbitration, or he may bring the matter before the arbitration tribunal specified in the agreement. Under the rules of the American Arbitration Association, if the other party, after due notification, fails to appear, the hearing will go on without him and the award made will be conclusive.

The entire arbitration proceeding is quite inexpensive, the fees of the American Arbitration Association being very nominal. Where the claim is under \$500, each party

pays \$5; from \$500 to \$1,000, the fee is \$10 each; and so on averaging one per cent of the amount involved. If there is more than one hearing, the fee for each subsequent hearing is one-half of the scheduled charge. The fees so paid go to the Association—which is conducted on a non-profit basis—for its support. The persons who serve as arbitrators for the Association are men of experience and are well-known in the business and professional world. They serve without compensation, which fact is indicative of the fairness of the awards.

The records of the American Arbitration Association show that since 1926, it has handled over 8,000 cases, of which about 500 were appealed to the courts. Of the cases appealed, only two were reheard and in both instances the findings of the first hearings were affirmed, a remarkable tribute to the Association's impartial awards.

The Association itself has nation-wide affiliations with facilities in 1,600 cities and a membership of 7,000 on its official panel of arbitrators. Its headquarters in New York City are regarded as a clearing house for arbitration information and its services are always available to the public.

The following standard form of arbitration clause has

been prepared by the Association and is widely in use:

Any controversy or claim arising out of or relating to this contract or the breach thereof, shall be settled by arbitration, in accordance with the rules, then obtaining, of the American Arbitration Association, and judgment upon the award rendered may be entered in the highest court of the forum, state or federal, having jurisdiction.

This clause includes the features essential for compliance with requirements of arbitration laws. However, it may be added to or modified so as to meet the needs of the particular contract involved and the wishes of the parties thereto.

It is a wise and progressive executive who makes it his policy to insert such an arbitration clause into every written contract that he signs. Such a policy would be his insurance against litigation which can only breed enmity, ill will and loss of patronage. It would be his precaution against endangering the goodwill of his company and the friendship of persons or concerns with whom he does business.

Prevailing Customs of Charging for Overtime

RECENTLY the Kansas City Graphic Arts Organization made a local survey and found that there were no uniform methods of charging for overtime. A nation-wide survey was then made and we are reproducing below the consensus of opinion in the belief that this information will be of interest to you.

Overtime should be charged:

1. When the buyer asks for delivery prior to the date specified in the order, necessitating overtime work.
2. When the buyer requests delivery sooner than the regular course of manufacture justifies, thus necessitating overtime, overtime should be included in the estimate or the order should specify that overtime will be charged.
3. When the buyer fails to furnish copy within the specified time, thus necessitating overtime, the buyer should be advised at the time copy is received that overtime will be charged.

Overtime should not be charged:

1. When necessitated by excessive volume of business or lack of facilities, or failure to start the job on time without fault of the customer.

Method of charging overtime:

In every case where overtime is charged, if time and one-half is paid the workmen, overtime should be charged at one and one-half time the departmental hourly cost rate for the number of hours overtime is worked, or if double time is paid the workmen, overtime should be charged at double the departmental hourly cost rate for the number of hours overtime is worked.

It's Good Business to Lose an Order Gracefully

WE think that you agree with us that the following item from the *Dayton Typo Broadcaster* is worthy of repetition:

How good are you at losing an order? "Swell," you say. "I can lose four out of five and not half try." But, how well do you lose? Are you a hard loser . . . or are you the cheerful sympathetic loser who cashes in on his misfortune?

Let's look at this from the buyer's viewpoint. He has asked three printers to compete on a catalog. All have worked hard. All three deserve the order . . . all three want it very much . . . only one can get it.

It becomes the unpleasant duty of the buyer to tell the other two they have lost. It is no easy task to tell a man that all his hard work has gone for nothing . . . that the commission he wanted so much has vanished. To many buyers it is embarrassing.

This interview is a golden opportunity for the real salesman. If he puts the buyer at ease . . . keeps a genuine interest in the success of the job . . . passes on suggestions he did not make before . . . he is working himself into a preferred position for the next order. And if anything goes wrong with the catalog, the buyer will wonder if he gave it to the right salesman.

But if the salesman muffs his opportunity . . . looks aggrieved . . . sounds bitter . . . questions the buyer's judgment . . . doubts audibly that anyone can put in a price like that and be honest . . . he may wonder why he gets no more inquiries from this buyer. No one enjoys dealing with a poor loser.

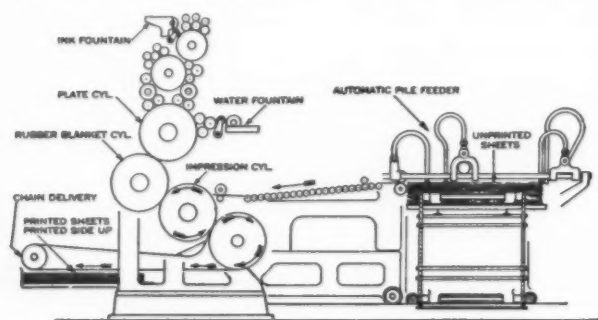
Getting Out a Promotion Piece

DO you want to send out a piece of promotional material that will be read, reread, and frequently referred to by the man you want to sell? Try a buyer's guide. Send out a booklet that is a compendium of all the information on photo-lithography a buyer should have at his fingertips if he is to secure good results. Tell him, so far as it is possible, how much he will have to pay for work bought from you. Give him a booklet that is at once a price-list and a text-book and a reference book on photo-lithography.

It is easy to assume that a buyer of photo-lithography knows all he need to know or he wouldn't be the buyer. He doesn't. At least in most cases he doesn't. He has to buy so many different kinds of material that it is very nearly impossible for him to be an expert on every phase of his duties. There are plenty of men who buy photo-lithography who also buy the coal. For every expert there are ten novices who have to go through the motions of being experts in order to hold their jobs. Anything you can tell these buyers which will make them more capable and which will simplify their work will be appreciated. For them a buyer's guide is indicated.

Start off with an explanation of what photo-lithography really is and what it can do. Make it simple. Show how the wheels go round. Use diagrams and avoid technical language. A cross-section of a press with a few arrows and names will explain more than a hundred pages of technical data.

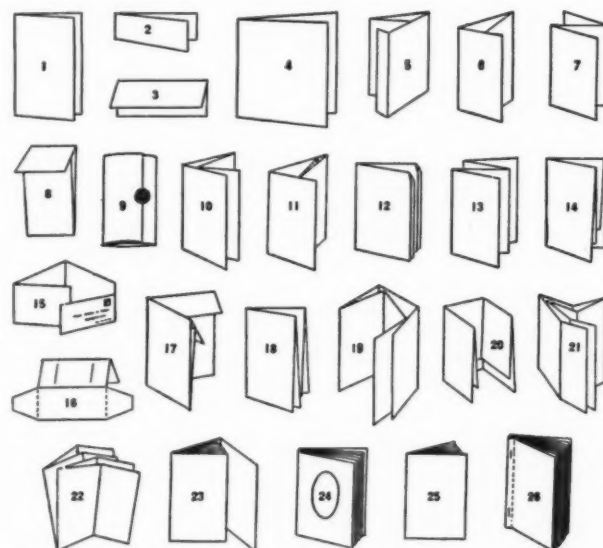
Illustrate the different kinds of halftones and explain how to order them. List the proof reader's marks and illustrate their use in a sample proof. Explain how Ben Day tints are used and show the effect of various patterns. Explain what colors



Courtesy Commercial Engraving Publishing Company

THE OFFSET PRESS

Arrows indicate the course of the paper through the press



The diagrams are used by courtesy of The Champion Coated Paper Company

THE GREAT VARIETY OF ADVERTISING FOLDERS

Kind of Folder	Style of Fold	Kind of Folder	Style of Fold
1— 4-page	1 fold, upright	15— 6-page die-	
2— 4-page	1 fold, oblong	cut	2 parallel folds
3— 4-page	1 fold, upright	16— 6-page special die-cut piece	
4— 4-page	1 fold, square	17— 8-page with	
5— 6-page with		flap	2 parallel and 1
flap	3 parallel folds		right angle fold
6— 6-page	2 parallel folds	18— 8-page	2 folds, right angle
7— 6-page	2 folds, accordion	19— 12-page	3 parallel folds
8— 4-page with		20— 12-page	1 parallel, 1 right
flap	2 parallel folds, oblong		angle and parallel fold
9— 6-page	2 parallel folds and sealed	21— 16-page	3 parallel folds
10— 8-page	2 parallel folds	22— 16-page	3 folds, right angle
11— 8-page	3 parallel folds	23— Saddle stitched pamphlet with	
12— 8-page with		6-page cover	
2 cut corners	2 folds, right angle	24— Sewed book	
13— 8-page	3 accordion folds	25— Saddle stitched pamphlet	
14— 8-page short		26— Side stitched book, with scored	
fold	2 folds, right angle	cover	

photograph well and why others do not. Give examples of the commonly used type-faces and explain how the size of type is gauged. Explain a simple method of determining how much space type matter of various sizes will take when set up. If you operate a retyping department show some of the faces of typewriting you can produce.

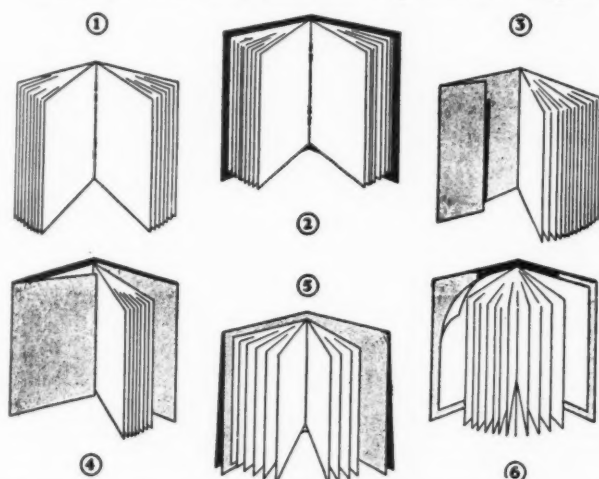
Include a diagram showing the practical folds which can be economically produced in the average bindery and the various types of binding for booklets and books. Then comes the question of envelopes. How many buyers can tell you off-hand the difference between a Baronial, a Monarch and a six and three-quarter. Tell him and he will be able to buy with more assurance.

Now that you have offered all this general and extremely useful information it is time to become

more specific. List without exaggeration the types of work handled by your house. Don't say you can do everything. The specialist is more respected than the jack of all trades. The firm known for its booklets and broadsides shouldn't try for twenty-four sheet posters even if its equipment is large enough.

List the sizes of your presses so that the careful buyer will be able to plan his work to fit your presses economically. List the standard paper sizes as well as the sizes and types of paper kept in stock.

Now go into the question of price. The better

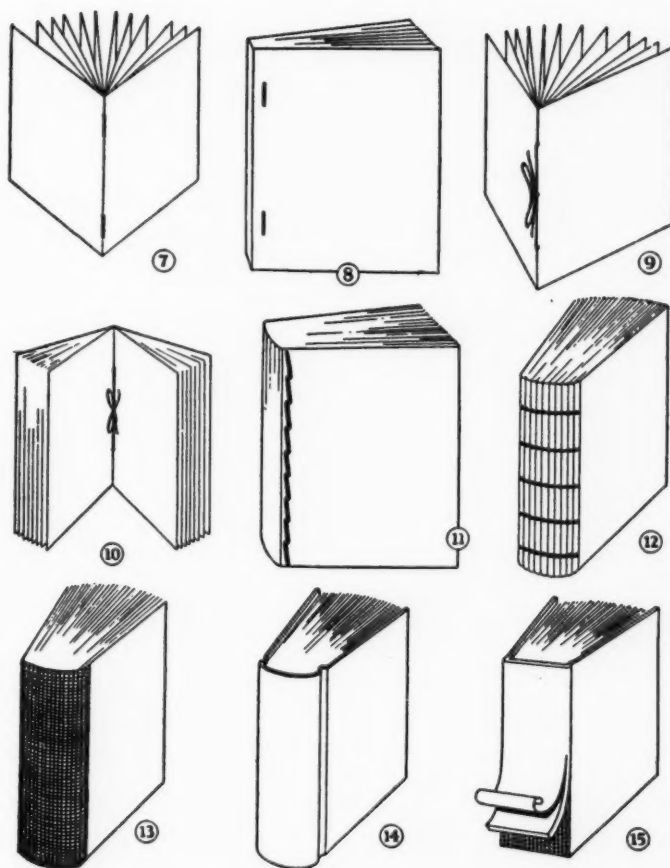


Diagrams by Courtesy The Champion Coated Paper Company

BOOKLET FORMS AND STEPS IN EDITION BINDING

- 1—A saddle stitched book, cover trimmed flush
- 2—A saddle stitched book with cover extended
- 3—A book with a short turn-over flap on the cover
- 4—A book with a full fly leaf of the cover, folded over one of the leaves of the book

- 5—A booklet with a French fold cover
- 6—A booklet with a short flap of the cover turned in, extended cover with a fly leaf pasted over it. This can also be bound with a thin board between the pasted fly leaf and the cover, making it a semi-flexible, semi-case binding
- 7—A saddle wire stitched book



- 8—A side wire stitched book (with cover omitted)
- 9—A saddle sewed book with bow on the outside
- 10—A saddle sewed book with bow on the inside
- 11—A side singer sewed book (cover omitted)
- 12—A Smyth sewed book
- 13—Regular Smyth sewed book,

- 14—A case bound book, round back
- 15—A case bound book, square back, showing underneath the piece of cloth and the piece of board, which makes the square back and on top of that the cloth, paper or leather of the outside cover

buyer should be able to find out approximately how much a simple one-color job should cost without requesting an estimate. Include a chart showing halftone charges. Tell him

your hourly rates and wash-up charges. Explain what make-ready is and what it costs.

Give him unit prices on eight and a half by eleven sheets, and square inch prices on other standard sizes.

SUGGESTED FORM FOR LISTING YOUR PRESS EQUIPMENT

Press Size	Maximum Sheet Size	Minimum Sheet Size	Max. Printing Area
14 x 20	17 x 22	8 x 10	14 x 20
17 x 22	17½ x 22½	8½ x 11	17½ x 22½
19 x 25	21 x 26	10 x 14	20 x 25
20 x 26	20 x 26	8½ x 11	18¾ x 25
22 x 30	21¾ x 28	11 x 17	21¾ x 28
22 x 34	23 x 36	10 x 14	22½ x 35
34 x 44	35 x 45	17 x 22	34½ x 45
38 x 52	38 x 52	22 x 34	40½ x 53
41 x 54	42 x 55½	19 x 25	41½ x 55

PRICES AT 8½" x 11" PAGE SIZE

No. of Copies	Single Page	2 Pages	3 Pages	4 Pages	8 Pages
100	\$3.00	\$5.25	\$7.50	\$9.50	\$17.50
200	3.30	5.85	8.40	10.70	19.50
500	4.20	7.65	11.10	14.30	25.50
1000	5.70	10.65	15.60	20.30	33.50
4000	13.20	24.90	36.60	46.80	76.70

You cannot possibly turn out a complete price list, but you can give prices on standard work and show how the cost of simple black and white lithog-

raphy in general is figured. Your prices are presumably fair. If the buyer is given a clear explanation of the work involved in lithography he will be less inclined to chisel. The more mysterious you are about estimating the more the buyer is inclined to

HALFTONE SCHEDULE

	Per Sq. In.	Minimum Price Each
Square.....	\$.10	\$2.50
Silhouette.....	.12½	3.00
Vignette.....	.14	3.00
Strip Ins.....		1.00
Captions.....		.50
Page Numbers.....		.15

REGULAR STOCK SUBSTANCE WEIGHT AND SIZES BOOK AND CATALOGUE PAPERS

A. Regular Substance Numbers (old basis).

The following are established as regular standard substances:

Machine Finished and Supercalendered Papers (old basis)—30, 35, 40, 45, 50, 60, 70, 80, 100, 120.

Coated Papers—60, 70, 80, 90, 100, 120.

B. Regular Stock Sizes.

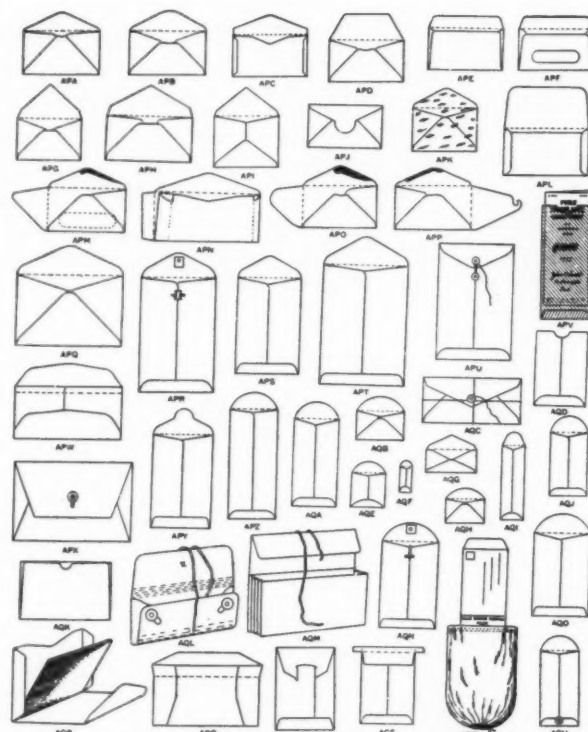
The following are established as regular standard stock sizes and substance weights:

Old Basis (500 Sheets)	Weights are for 1,000 Sheets						
25 x 38	50†	60	70	80	90*	100	120*
17½ x 22½.....	41	50	58	66	75	83	99
19 x 25.....	50	60	70	80	90	100	120
22 x 32.....	74	89	104	119	133	148	178
24 x 36.....	90	110	128	146	164	182	218
25 x 38.....	100	120	140	160	180	200	240
26 x 29.....	80	96	112	126	142	158	190
26 x 40.....	110	132	154	176	198	218	262
28 x 42.....	124	148	174	198	222	248	298
28 x 44.....	130	156	182	208	236	260	312
29 x 52.....	160	192	224	252	284	316	380
30½ x 41.....	132	158	184	210	236	264	316
32 x 44.....	148	178	208	238	266	296	356
33 x 46.....	160	192	224	256	288	320	384
34 x 44.....	158	188	220	252	284	314	378
35 x 45.....	166	198	232	266	298	332	398
36 x 48.....	180	220	256	292	328	364	436
38 x 50.....	200	240	280	320	360	400	480
41 x 61.....	264	316	368	420	472	528	632
42 x 56.....	248	296	348	396	444	496	596
44 x 56.....	260	312	364	416	468	520	624
44 x 64.....	296	356	416	476	532	582	712

*Applies only to coated papers. † Applies only to uncoated papers.

suspect you of adding on the telephone number when his back is turned. He will pay if he knows he is getting value received. He will have more confidence in you if he knows how you figure your charges.

Now you have your material compiled. It is ready



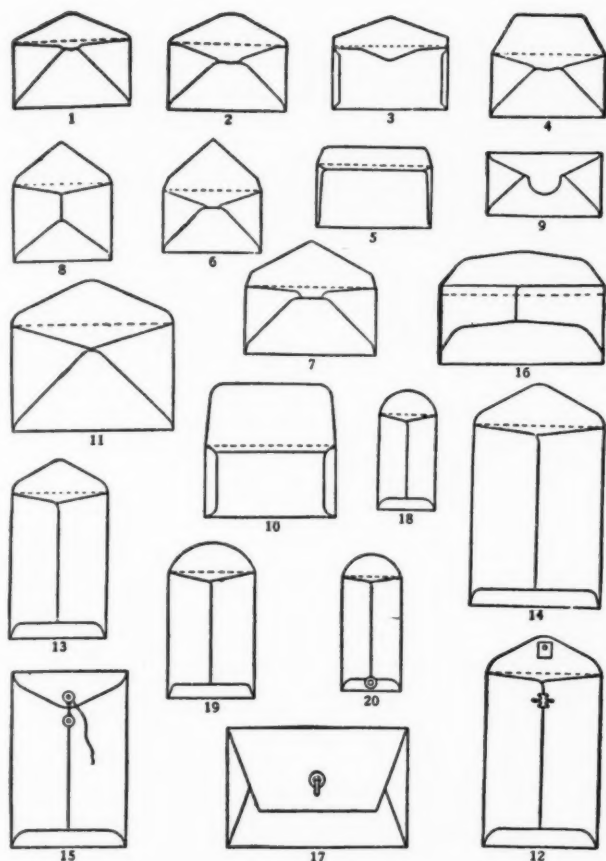
Courtesy Commercial Engraving Publishing Company

STYLES OF ENVELOPES

The names of the envelopes illustrated above are as follows: APA, High Cut Open Side; APB, Low Cut Open Side; APC, Side Seams Open Side; APD, Square Flap Open Side; APE, Reverse Face Wallet Flap; APF, Reverse Face Window; APG, Open Side Pointed Flap; APH, Two Fold Imperial; API, Baronial Open Side; APJ, Bankers Safety Open Side; APK, Open Side Transparent; APL, Wallet Open Side, Side Seams; APM, Postage Saver Window; APN, Postage Saver, "Penny Saver"; APO, Postage Saver; APP, Postage Saver, "Penhook"; APQ, Portfolio Open Side; APR, Double Metal Tongue Merchandise; APS, Pamphlet; APT, Open End Catalog; APU, Open End String and Button; APV, Transparent Document; APW, Safety Express; APX, Single Metal Tongue Reversible; APY, Bankers Safety, Open End; APZ, Policy Open End; AQA, Glove Open End; AQB, Pay; AQC, Open Side String and Button; AQD, Pass Book; AQE, Optical; AQF, Needle; AQG, Theatre; AQH, Drug; AQI, Comb; AQJ, Coin; AQK, Open Side Filing; AQL, Adjustable Expanding; AQM, Expansion with Tape; AQN, Single Metal Tongue; AQO, Cabinet; AQP, Photo Mailer; AQQ, Security Express; AQR, Paper Tongue; AQS, Metal Flap; AQT, Envelope-Bag; AQU, Tag Envelope.

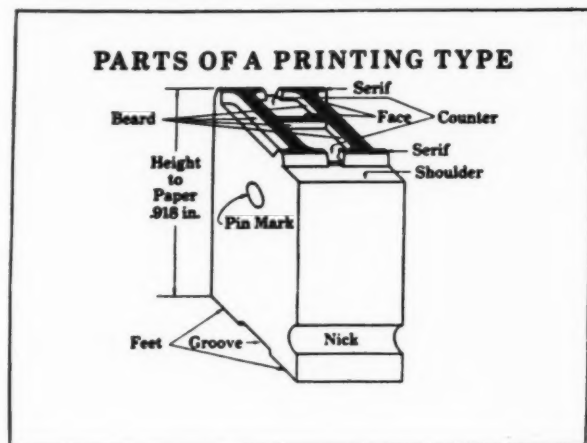
to be put into a convenient form. This is to be a reference book. Use a wire binding so that it may be kept open at a page. Use a good stock which will last. Take infinite pains in production, for this is a sample of your work. Put it in a convenient size, certainly not larger than eight and a half by eleven. Five and a half by eight and a half is preferable, if the book is not too bulky. Select a cover design that is attractive and colorful and use a tough stock.

This is a permanent piece of promotional material. It will bring you business that will pay for its production a dozen times over because it will outlast any other piece of material you can produce. You will be doing the buyer an unusual service which he is bound to repay. Build your business with a buyer's guide.

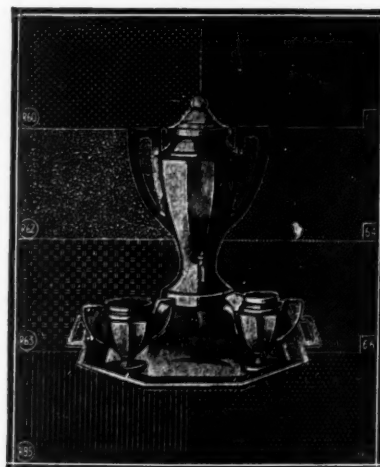


STYLES OF ENVELOPES USED IN DIRECT MAIL

- | | |
|-----------------------------------|-------------------------------------|
| 1. High Cut Open Side. | 11. Penny Saver. |
| 2. Low Cut Open Side. | 12. Columbian Clasp. |
| 3. Side Seams Open Side. | 13. Pamphlet. |
| 4. Square Flap Open Side. | 14. Open End Catalog. |
| 5. Reverse Face Wallet Flap. | 15. Open End String and Button. |
| 6. Open Side Pointed Flap. | 16. Safety Express. |
| 7. Two Fold Imperial. | 17. Single Metal Tongue Reversible. |
| 8. Baronial Open Side. | 18. Coin. |
| 9. Bankers' Safety Open Side. | 19. Cabinet. |
| 10. Wallet Open Side, Side Seams. | 20. Tag Envelope. |



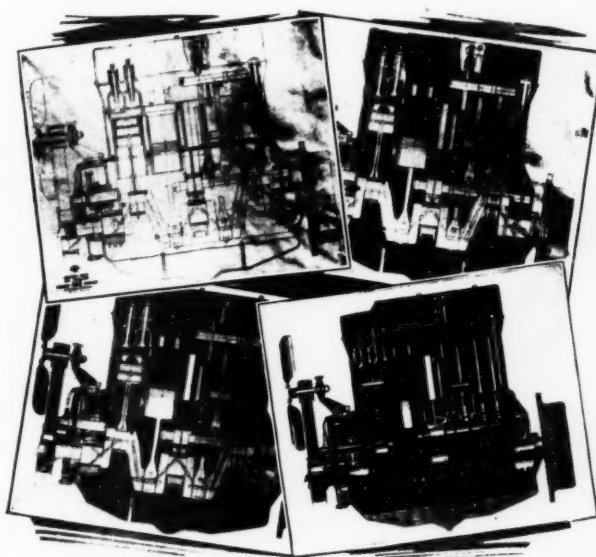
From Composition and Presswork



Courtesy Furse and McKirryher

USE OF BEN DAY BACKGROUNDS

In this ingenious arrangement of Ben Day films around the picture of an urn the reader can easily visualize the effect of each film in actual use.



FROM BLUE-PRINT TO WASH DRAWING

This series of pictures shows the progressive steps in converting a blue-print of a motor into a finished wash drawing. Upper left picture was made from a photograph of a shop drawing; upper right after part of the interior had been painted in; lower left after additional detail had been worked over and surrounding background painted out; lower right shows finished picture. The air brush was used for the larger smooth surfaces and the sable brush for the detail. The plate is an outline-vignette halftone, 150 line



Courtesy Commercial Engraving Publishing Company

A WASH DRAWING EFFECT

The picture on the left was made from a wash drawing and that on the right from a photograph of the shoe itself

ADVERTISING IS A WOMAN

(She Pays and Pays and Pays)

By JOHN A. ULLMAN

IF you discovered that the proprietor of your favorite restaurant had his own meals somewhere else, you'd have very little faith in the quality of the meals he served.

If a coughing pharmacist tried to sell you cough medicine, you'd laugh in his face.

Such conclusions seem so obvious that it is a little startling to find that the photo-lithographic industry is pretty much tarred by the same brush. The vast majority of the lithographers in this country either don't advertise at all, or advertise so little that their activities might best be called desultory.

If that is any different from the coughing pharmacist or the restaurateur "out to lunch," the difference isn't clear. The meat, the drink, the breath of life itself of the lithographer is advertising. Practically all of his work is the turning out of advertising for other businesses. Just about all he has to sell is a method of putting together advertising matter that will get results for his client.

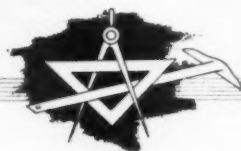
If advertising is no good at all, the lithographer is taking his client's money under pretenses that would hardly bear scrutiny. If, on the other hand, advertising is so good that it will support a major industry, it would appear that the lithographer ought to take a little himself.

That might look like hauling up a battery of cannon to demolish a hen-house. But the statistics of the industry indicate that the point needs to be made. Less than three percent of the entire industry advertised regularly last year. That, in itself, is a startling thing.

But there's worse to come. Less than ten per cent of the handful who did advertise totalled more than half of the entire amount of advertising done last year.

What makes this condition important is that the advertising done by the few did a definite and measurable favor for the rest. The ten who advertised widely, the sixty-three who advertised regularly, were publicizing the advantages of photo-lithography. And every photo-lithographer profited, as the bulk of the business thus created spread over into the coffers of the general industry.

The temptation might be to "let George do it." But the trouble with letting George do it, is that George will get the extra helping if he does. The figures throw a little light on that phase, too. The six companies that did such a service for the industry walked off with ten per cent of the business for the entire industry last year. So it appears that advertising, like the proverbial woman, pays and pays and pays.



STANDARDIZATION HAS BECOME A POWERFUL FORCE IN AMERICAN INDUSTRY... BUT NOT IN THE PRODUCTION OF GOOD PRINTED ADVERTISING. * WE HAVE THE PERSONNEL AND PROCESSES TO INJECT UNIQUE APPROACHES INTO YOUR SALES PRINTING... ASSURING READER ATTRACTION.

DANDO-SCHAFF
PRINTING AND PUBLISHING COMPANY
32nd AND ARCH STREETS • PHILADELPHIA
LETTERPRESS • OFFSET LITHOGRAPHY
EVERGREEN 4900 • WEST 1014



"Makes Mouths Water"

DIRECT COLOR + DEEP ETCH IN DISPLAYS

QUOTED from a letter signed "James D. Webb, Advertising Manager, The American Distilling Company, Incorporated..."

"Everyone thinks the PIPING ROCK display is the most attractive window display seen so far in the industry. It has certainly made it easier for us to sell PIPING ROCK Natural Fruit Flavored Gins... The reproduction of that direct color shot showing the PIPING ROCK Gins Julep and other drinks on the tray really makes their mouths water."

No need to add a single word...except that this combination of Direct Color photography—dominant in color—done by Deep Etch, the last word in lithography—is the latest pioneer move of the Einson-Freeman Company toward "Perfection in Reproduction."

A call will bring your private exhibit unique in the field of Window and Store Display.



EINSON-FREEMAN CO., INC.

LEADERS IN *Display Lithography* FOR 30 YEARS
LONG ISLAND CITY, NEW YORK

THE PHOTO-LITHOGRAPHER

DIRECT COLOR REPRODUCTION by Lithography

Direct Color Reproduction has been carried to new heights of perfection and realism by SCHMIDT DIRECT COLOR LITHOGRAPHY.

We are equipped to handle Direct Color Reproduction complete from original color photographing to the finished piece... all under one roof... one responsibility. May we demonstrate our facilities to you?

SCHMIDT LITHOGRAPH COMPANY

SAN FRANCISCO
LOS ANGELES OAKLAND FRESNO SACRAMENTO HONOLULU
SEATTLE PORTLAND SAN ANTONIO ORLANDO, FLA.

"THE MAIL MUST GO THROUGH!"

lithography
AND *Service*

SOME of the peace, in the service of civilization? Every mailman every day, delivers his "message to Garcia." Under one stamp, that message goes to the front of a whole life's striving. Under another, a poem and a prayer. "Having wonderful time!" But all mail looks alike to a mailman; and the mail must go through, come deluge, come devil!

Which proves that, irrespective of a contract's size or nature, service, however workaday, may be performed on a field of honor. Service such as National Process offers to every customer. Big job or little job, business or sentiment... circular poster, window display or a huge catalog in colors. Put us to the test of quality, speed or both; and "neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds."

May we pledge you, too, that lithography by National means far more than getting a job off the press. Our creative staff helps you make each job right before it goes into the works. Always, of course, with the understanding that the price shall be as easy on you as hard figuring by us can make it.

THE NATIONAL PROCESS COMPANY, INC.

75 VARICK STREET - NEW YORK
LITHOGRAPHERS SINCE 1912

However, advertising a special-built Rolls Royce on paper match boxes might not pay at all. So in the lithographic industry there are certain types of advertising, certain media, certain appeals that click, that have proved conclusively that they can pay their way.

An examination of the appeals made by some of the regular advertisers bring out one or two pertinent facts.

For one thing, the lithographic advertising dollar is divided about equally between direct mail and trade papers. That gives the edge to direct mail, because the lithographer can use that medium more cheaply than any other. That is because he produces it himself.

Letters, broadsides, enclosures and house organs, each a strong form of direct mail advertising, should be used to present a different appeal. The house organ can create good will, can show by the manner in which it is constructed the kind of work the house is equipped to do. And, because it is issued on a regular schedule, it can keep the name of the advertiser always before the prospective purchaser.

In putting out a house organ it should be kept in mind that the buyer, the prospect, is the one who is going to like it or ignore it, and with it, the publisher. Just because it amuses the editors doesn't mean it will bring a gleam to the eye of the reader. And the eye of the reader is the target. The size and format are important, and should be studied with care. It need not be a book; a four page job may do just as well. Immediate results from a house organ are rare. It's one of those slow and steady builders.

The most important thing in a house organ is its editor.

Letters, broadsides and enclosures hold a different place in the direct mail scheme of things. Each goes straight to the buyer. The message that it brings either goes directly to his brain, and impels him to action, or it bounces off his eye into the wastebasket.

Direct mail and how to milk it dry has been studied and outlined by experts, and the facts behind that phase of selling are available to anyone who can read. But it should be kept in mind that to be effective, direct mail must go to a select list of live prospects, that it must grip his eye and his brain when it gets there, and that, to be most effective, it should be followed up by a salesman from the house.

Trade papers also pay dividends to the consistent advertiser. The six companies that reaped the huge harvest of business last year advertised month after month—steady campaigns that sold the industry, the house and the specific job. Most of the campaigns that were effective were long range propositions, campaigns that brought in steady business over the entire year, rather than a deluge of orders in a lump.

More than one hundred magazines were used regularly, each one reaching its quota of prospects.

Advertising has been called a combination of good taste and good sense. The good taste might be the appearance of the ad, and the good sense the context.

Art is a requirement in a photo-lithographer's ad. It avoids the monotony of line after line of type. It draws the eye. And, most important of all, it shows what the advertiser is equipped to do for a client. Intelligent use of art makes the advertiser's copy stand out from that of his competitors.

But art work in an ad is not good if it is merely an arresting picture. It must mean something to the reader, and it must be pertinent to the advertisement. It should make the reader use his imagination, and it must get action, results. It must sell. Pictures that appeal to people show action, sentiment, romance, adventure, and knowledge.

The movies have made the public so picture-conscious that an advertisement with well thought out art work is frequently two steps ahead of well planned copy alone. The recent swarm of picture magazines for general circulation indicates the extent to which the public has gone picture-mad. And, in so far as a picture can illustrate a selling point in an advertisement, pandering to that madness will do the ad no harm.

In short, art in an advertisement should attract attention, make clear the facts or ideas presented, show by arrangement and illustration the character of the service advertised and so "pull" the reader that he must react. He must, of course, react favorably. That is why drug advertisers show a healthy girl and say, "Keep her that way" rather than showing an emaciated girl and saying, "Keep her from getting that way."

Copy is the foundation on which all advertising rests. It is the manner in which the advertiser tells his story, sells his services. A picture alone might say it, but it might say something entirely different to each reader. With careful copy, there is no doubt, no danger of ambiguity.

Copy must tell the prospect what to do, why to do it, how to do it and where. "Where" is an element that many almost-good advertisements forget to mention. In every advertisement there must be attention, interest, desire and action. Your art work can get attention and interest. Copy will have to do the rest of the job.

Color, for those photo-lithographers equipped to sell it, has a strong appeal to the prospect in an advertisement. Not only does it get his attention and his interest, but it gives the copy a boost in the other two essentials, desire and action. For it shows by example what a color advertisement can do for him.

Several good advertisements run last year by lithographers pleaded the cause of color in black and white. The reader could hardly be blamed for wondering why, if color was so remarkable, the advertiser didn't use it himself.

Strike!

Ideas that Increase REPEAT SALES

Promotion of REPEAT SALES of products sold through retail outlets is becoming increasingly competitive. To find "win-overs" ideas that provide assurance of results, at reasonable cost, is a problem that your Sales Department may be facing now. "U-S" can help you.

YOUR PROFITS and your dealers' profits depend on Repeat Sales—Turnover. The friends your product makes in the "first sale" are your best prospects. They are your dealers' "regular customers". How to make them YOUR regular customers is a question that "U-S" and its various Divisions are helping many concerns to answer successfully. Recipe booklets, folders and package inserts are a tested sales service that builds repeats. Suggestions for tasty new dishes, variety in meals... ideas that enhance personal attractiveness... for these and scores of other ideas busy housewives express their appreciation. As a result, your product becomes a "regular" on the bathroom shelf, dressing table, in the kitchen or laundry.

A free copy of "Check Chart X", filled with suggestions for increasing sales, will be sent free, upon request. No obligation.

UNITED STATES PRINTING & LITHOGRAPH COMPANY AND DIVISIONS

100 BETH STREET, CHICAGO, ILL.

SALES AND SERVICE OFFICES:

ATLANTA	CHICAGO	LOS ANGELES	PHILADELPHIA
BALTIMORE	CINCINNATI	MINNEAPOLIS	PITTSBURGH
BOSTON	CLEVELAND	NEW YORK	RICHMOND
DALLAS	DENVER	ST. LOUIS	
DETROIT	INDIANAPOLIS		

Alka-Seltzer... a sales Record

FORGING AHEAD DURING DEPRESSION YEARS... CAPTURING NEW MARKETS... HITTING NEW SALES PEAKS

DURING this amazing period of increasing sales, we have been privileged to work in close collaboration with the client, creating and producing Alka-Seltzer Window Displays, Car Cards, Display Baskets, Counter Displays, etc.

Naturally, we cannot help but feel that we have, in some small measure at least, contributed to this remarkable merchandising achievement.

We suggest that YOU let FORBES creative ability and merchandising acumen help you apply impetus and drive to YOUR sales-building program.

POWERFUL, MODERN, CREATIVE LITHOGRAPHY AND PRINTING

FOR CREATIVE CO-OPERATION consult FORBES

FORBES LITHOGRAPH MFG. CO.
P. O. BOX 513 • BOSTON

TRUTH IN ADVERTISING



Outstanding Examples of Ethical Display Advertising for
GLENMORE DISTILLERIES CO., Inc.

Created and Produced by

W.J. BANKIN
CORPORATION
CHICAGO

In collaboration with
REINCKE - ELLIS - YOUNGGREEN & FINN, Inc.
CHICAGO

Lithographic Reproduction by

STROBRIDGE LITHOGRAPHING COMPANY, CINCINNATI, OHIO
NEW YORK OFFICE: 230 PARK AVENUE CHICAGO OFFICE: 221 NORTH LA SALLE STREET

Evinrude selects

MILPRINT

EVINRUDE

1937

MILPRINT INC. *Printers and Lithographers*

PLANTS: MILWAUKEE - PHILADELPHIA - LOS ANGELES

ANOTHER indication of Milprint's ability to serve, and serve well. What Milprint is doing for Evinrude, it can do for you.

PROGRESS demands we add to our sales personnel. Have the right man will find a lifelong association. Correspondence in strictest confidence. Write in detail.

That is an example of how an otherwise good advertisement can miss. It brings up an ingredient that is missing from many an advertisement—the viewpoint of the buyer. If the advertiser had thought carefully exactly what the reader would think when he saw the ad—as he must always do if his advertising is to be effective—he would have seen that flaw himself.

Another form of advertising that is doing a steady job for a few lithographers is the file folders which are sent to buyers. It contains promotional material that the buyers can refer to frequently. It is a service that he appreciates because it helps him in his business. And every time he consults the file, he encounters the name of his very good friend, the lithographer.

Lithographers who conduct regular campaigns devote a certain amount of their advertising to institutional copy, showing the record and ability of the house, or the equipment the house has to offer the client. That is valuable as a supplement to regular advertising. But in the main, the most productive appeal is a direct story to the buyer, in his own language, showing how his own problems can be solved by the service the advertiser is prepared to render.

Direct mail advertising is the most effective single medium for lithographers. Direct mail, coupled with trade paper advertising, is better if the house can afford it. And direct mail, coupled with trade paper advertising, followed up by a salesman can hardly fail to produce profitable business.

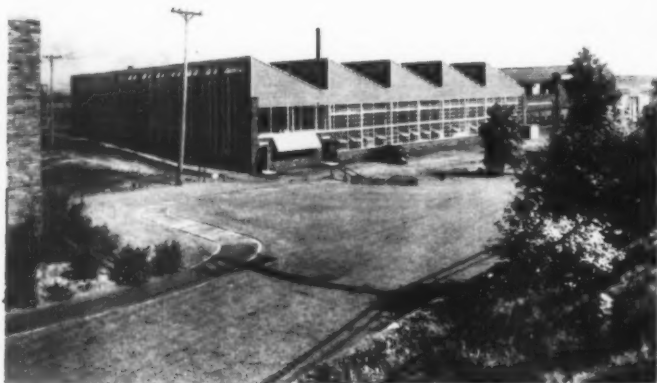
**It is not necessary for you to
be a member of the
National Association of
Photo-Lithographers
to attend the
Cleveland Convention
which takes place
October 14th, 15th and 16th.
ALL LITHOGRAPHERS
ARE WELCOME.**

HARRIS SEYBOLD POTTER ENLARGES PLANT

The completion of a planned progressive modernization plant program has just been announced by the Harris Seybold Potter Company in their Cleveland factory. Construction of a 150' x 224' building, consisting of five bays or floors, completes the third step in the building program begun two years ago.

The first of the new buildings was designed to house the general offices of the company. Its first floor provided quarters for the general accounting and purchasing departments. The second floor of the building was allotted to executive offices, including sales and management. Back of the office building and a part of it were located the chemical laboratories, press experimental rooms, lithograph experimental rooms and press rebuilding department.

The first of two new factory additions was completed early this year. It is a 100' x 112' building comprising an addition at the rear of the plant. This extra floor space per-

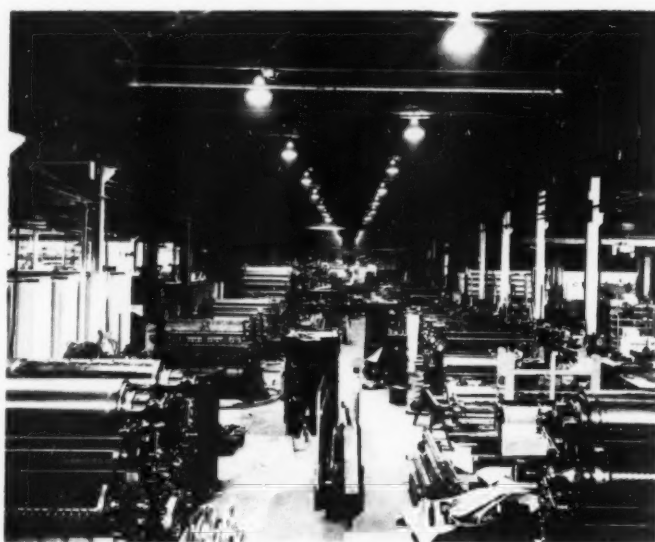


mitted a more efficient arrangement of machine tools as well as the adding of a large number of both large and small machines. This facilitates a straight flow of job production work.

The newest building, photo of which is shown here, now makes possible in the floor nearest the general office building, the consolidation of engineering and plant offices in their logical sequence of operations. For example, the Time Study Department at the rear is next door to the Superintendent's office. On the other side next to the Superintendent's office, is the Planning Department, then follows as we move forward to the front of the building, the Blue Printing Department, Engineering Filing Department, Routine Engineering Department, Design Engineering Department and offices for the Chief Engineers, with employment offices, waiting rooms, first aid and hospital rooms at the front.

This modern plant arrangement provides the maximum of daylight, so essential in press manufacturing and engineering.

Four floor units each 30' x 224' provide increased erection capacity. Four floors of the old building are thrown together with four floors of the new building. All of these have their own cranes running east and west the full length



of the building. All floors are connected at the east end with a cross traveling crane which runs north and south.

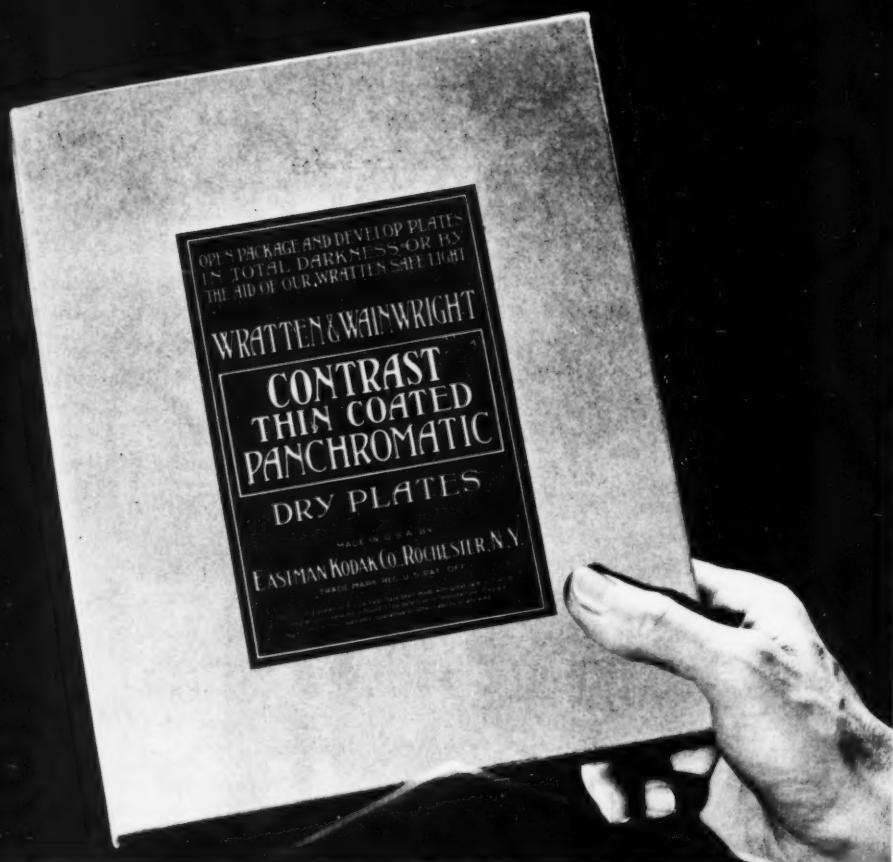
At the far side of the building is the shipping floor, with a capacity for two fifty-foot cars.

The seven center floor units between the shipping floor on one side and the factory office floor on the other side, are so arranged that the three floors in the middle are devoted to pre-assembly with two floors on each side for erection.

Materials flow into the pre-assembly floors and are transferred by the cross-traveling crane to the proper erecting floor and thence to the shipping floor. This arrangement provides for a straight flow of work without back tracking.

Raw materials are brought into the receiving rooms at the extreme rear end of the plant and then in orderly arrangement move through the sand blasting and cleaning departments, through the machine tooling department and through the polishing and lacquering departments. The materials then flow through the pre-assembly departments of the erection floor and then to the four erection floors and finally south to the shipping room.

Completion of this factory modernization program is in keeping with the Harris press modernization program announced earlier this year in which eight sizes of offset presses were designed to cover the requirements of the offset world.



With "W&W" C.T.C. Plates available, why fuss with collodion emulsion?

WHY bother with plate flowing, sensitizing, or dyeing? Why mess around with emulsions... especially during hot summer months... when "W & W" C.T.C. Plates are ready-made to handle the finest color work that ever came into your shop?

For making direct halftone separations from objects or colored copy, no plate is superior to C.T.C.... no emulsion possesses greater color sensitivity. Every quality you look for in a plate is

here, without the fuss and extra work required when you use collodion emulsion.... C.T.C. Plates are panchromatic, antihalation-backed... highly contrasty and finely grained to yield a superior negative... and especially adapted to modern dot-etching processes.

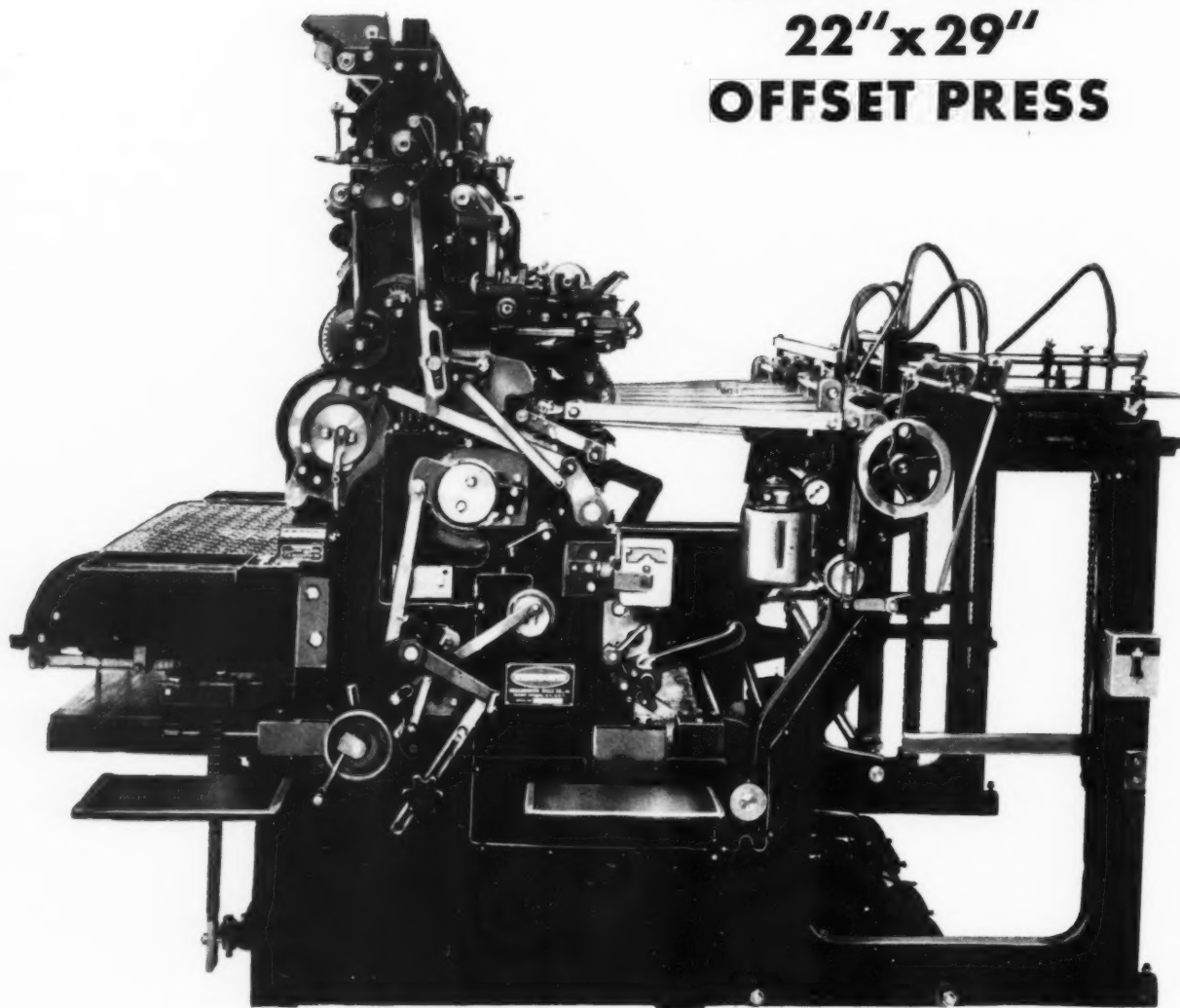
To be certain of identical results with color work, every day in the year, standardize on "W&W" C.T.C. Plates. Order from your dealer today.

**EASTMAN KODAK CO. GRAPHIC ARTS DEPT.,
ROCHESTER, N. Y.**

AUGUST 1937

LOOK IT OVER

**WEBENDORFER
22" x 29"
OFFSET PRESS**



**EASIER CONTROL—SIMPLER OPERATION—SPEEDIER PRODUCTION
INVESTIGATE**

American made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.
THE PHOTO-LITHOGRAPHER

SELLING PHOTO-OFFSET LITHOGRAPHY

THE SIXTH OF A SERIES OF "BRASS TACK" ARTICLES

By WILLIAM WOLFSON

DEMONSTRATION is the decisive factor in the Cadoo system of selling.

Observe how a window (or a street vendor's) demonstration draws people. In such particular instance, the demonstration by itself produces the necessary contact between seller and purchaser. Often no long drawn out selling process is involved. There are no follow up calls. Contact is made—and so are sales, a profitable percentage of them.

The photo-offset salesman, however, must carry his demonstrative tactics into the office of his prospect. Hence, it is necessary for him first to make contact. But such is the power of proper demonstration that these contacts are made the easier for him; that such contacts speedily ripen into the intimacy which leads to orders; and inasmuch as the right kind of a demonstration means a short-cut to new accounts, it behooves the salesman to devote time and study to the subject—and to apply the art.

Dr. Donald A. Laird, industrial psychologist and college professor, states that the individual interviewed by a salesman is in an abnormal condition. The condition evidently is not apparent. Indeed, it is my opinion that, when any proposition is so well known as printing, or photo-offset lithography (where competition is keen in the larger centers) the degree of abnormality present is slight and insignificant. But I do know from past experience that such abnormality does exist; and I call attention to the point in order that demonstrations which aggravate this condition not restaged.

For example, years ago I had occasion to plan a demonstration for salesmen of a gelatin duplicating device. Salesmen carried a machine with them, also slips of type-written lines written through a hectograph ribbon. The surface of the gelatin was moistened with water, the slip of paper laid on the gelatin surface for a few minutes. When peeled off an image or transfer in reverse was on the gelatin; and from this negative copies were taken.

I equipped the salesmen with long leather wallets. They entered an office, set down their sample cases, and thumbed through their wallets. Invariably the head man circled around the salesman, apprehensively. Out came a paper slip which was poked under the eyes of the man.

"This looks like ordinary typewriting, doesn't it?" asked the salesman.

The man never committed himself. He answered neither in the affirmative nor in the negative. And the salesman went on blithely:

"Well, it has the magical quality of reproducing itself. Let me show you." Thereupon he unlimbered his duplicator and went through the demonstration.

On cold-turkey calls 100% demonstrations were made, but never a sale. Salesmen were not told to get out. In fact, their man was in too much of a daze to say anything. People acted as if hypnotized, and the spell was broken only when they left. All that they heard was "No," or "Not interested," *after the demonstration was made.*

Now take a second type of demonstration, built around the same proposition of the gelatin duplicator. The salesman drops in and bids his man a cheery "Good Morning," or "Good Afternoon." He then says:

"I'd like to show you an inexpensive device which will do more in 20 minutes than your stenographer can accomplish all day." Nine times out of ten, especially when the stenographer was within hearing, the response was: "Good! We'll fire our stenographer!" Whereupon the salesman took the machine from its case and went on with the demonstration.

Notice the difference in atmosphere between the two demonstrations given. The last was the successful one, and the reasons are not hard to find. Friendliness instead of fear-instilling. Open and above board instead of mystery. When the salesman drew out his paper slip from the wallet, his man feared it might be a sight-draft, a returned check or the Lord knows what.

There is another matter I wish to touch upon before we go into the application of demonstrative principles in the selling of photo-offset lithography. It is this: At the present time, your calls upon new prospects are routine with you and with the parties called upon. That is, your duties are, in part, to contact new prospects. These prospects are with established concerns, and it is routine with them to see salesmen, whether they dismiss them instantly or no. All is according to recognized procedure, a set formula.

Break the routine; provide a pleasant antidote against the monotony of the day's activities; set yourself apart from the routine of other salesmen; and you will be regarded differently by your prospects. That is why I called your attention to self-imposed restrictions in my previous installment.



NEW SAMPLE BOOK

The LEADERSHIP OF BECKETT COVER in the field of lower cost cover papers is further emphasized by the enlargement of the color range and the addition of new finishes.

It is one of the easiest surfaces in the world to print and entire uniformity of the two sides adapts it perfectly to any press procedure or any type of work.

BECKETT COVER is stocked in all regular sizes and weights in antique and ripple finishes, and in eleven striking colors and white. Special finishes are speedily available.

Correct and appropriate color combinations for printing on BECKETT COVER and description of the inks suggested may be found on each page of this new Sample Book.

Ask for your copy today by addressing

BULKLEY, DUNTON & CO.

295 MADISON AVE.

Telephone CAledonia



5-5260 to 5268

NEW YORK, N. Y.

Here again you must use caution. Frankly, I prefer the conventional routine to inane attempts by salesmen to go beyond their regular bounds. For example, I was at the office of a man who heads a new business. He was the manufacturer of a new office device. He had called upon a paper house to send a representative to submit samples of special paper stock and to quote prices; and I happened to be with him when the salesman was announced and remained during the interview.

"How's business—all right?" was the brilliant way the salesman opened up, after he introduced himself. "I hear you are going to market a new machine." (The salesman caught sight of a device on a stand, *enveloped by a rubber cover.*) "That's it, I suppose?" The executive nodded. "*It looks like a good machine and ought to sell well,*" declared the salesman.

I take that chap to be a salesman who deems himself capable, never at a loss for words under any circumstances. It seems to me that he would be better off for the loss of meaningless words. His ridiculous effort to ingratiate himself made me feel that the condition of abnormality was in the salesman this time.

By all means, go beyond the ropes. But first learn how to swim before you venture into deep water.

Demonstrations should be planned for the first call on a prospect. Thus you also have something for the others already approached, and for customers as well. You hold a means for establishing contact.

You can readily judge the merit of any demonstration by means of what I term the telephone test. Anything outside of regular routine, if pertinent, will win the co-operation of telephone operators, who will put you on to the proper man.

Suppose that you select five names of possible prospects from the telephone book. Dial one of these, and what happens?

First of all, you encounter the "voice with the smile" (maybe). You are politely asked with whom you wish to speak.

You want the gentleman who takes care of the purchases of photo-offset lithography.

Now, the young lady may not know what this means. She does know printing. She might reveal the name of the proper party and connect you. Or she might tell you there's nothing doing, that they are well taken care of now and are perfectly satisfied with present source, etc.

But assume you are put through to your man. All you can say is something like this:

"Mr. Jones, this is Mr. Blank of the So-and-So Company, photo-offset lithographers. May I call, at your convenience, to talk with you about your present and future requirements, explain our splendid facilities, and show you samples of our work?"

Is it worth a telephone call? Have you gained anything by so doing? You further limit your possibilities because you are not face to face with your man.

On the other hand, take something startling. If only you were able to say:

"Mr. Jones, we have revolutionized the photo-offset industry. We can now give you same day delivery at no extra charge. Our combination run basic prices are now 25c for the first hundred copies, 3c per additional hundred. No charge either for halftones, strip-ins, reverses. No, sir! we're not crazy. We have perfected new machines, new devices, new processes, and can make money at these low prices—and save you lots. Sure, I'll be right over!"

Boy, oh boy! What orders you could scoop were these true facts. Unfortunately, you must adhere to the prices prevailing. What, then, can you substitute that will make the man on the other end of the wire state "I'll see you." Be assured, in the majority of cases, it must be something different, something relevant. Then and then only, when you select names from the telephone book carefully, you may expect to have two, three or four of five people called to express an invitation for you to call on them regarding the matter. Naturally, you can next go out on cold-turkey calls confident of success.

I suggest that you review a previous article of mine, "Sales Strategy," which expounded principles of demonstration. No specific application to the selling of photo-offset lithography was given in this. But in the initial article of this series, I did explain one or two demonstrative interviews. Let us now work out another.

What jobs sell for a good price? Obviously tailor-made ones, and in color. Who uses them? Any number of direct-mail advertisers. Who plan them? Advertising managers and advertising agencies. All right! We now have the class of people we should approach.

It stands to reason that if I can speak interestingly of color I will be credited with knowing my stuff. Furthermore, if I am able to *show how* (demonstrate) the advertising manager or the production man of an agency can specify and play with colors, and if I can give him the means of so doing, I have something most of these men will gladly accept.

But I know nothing of color, or very little. I have in mind a series of small cans filled with lithographic inks, that I might call a color kit, to give to good prospects. So I talk with the color pressman of our plant. I learn that we stock warm and cold colors. I find out that it is often difficult to match colors unless we have an expert with us. I get to know color terms: that to "dirty" a color means to add "cold" like blue or black; to "clean" a color means to add red or yellow; that to "throw" a color is to add either a warm or cold ink, merely a touch of it.

The color man and I work out the colors needed: Milori Blue, Warm Red, Lemon Yellow, Black, White.

I can now make up my color kit. The idea is to show how these colored inks may be combined by the advertising or production man. If he wants a red in the job, he might combine red and blue and add a touch of black. He the

(Continued on page 59)

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CHARLES R. COSBY RETURNS FROM EGYPT



Last month we asked for photographs. This month we are publishing the first response. Charles R. Cosby who is executive secretary of the Label Manufacturers National Association has recently returned from Egypt. With him he brought a number of photographs which show no little skill in composition. The three which are reproduced on this page seem to us to be particularly interesting.




Above we see a group of olive trees in the Garden of Gethsemane; trees which witnessed the beginning of the Christian era and still, though gnarled and twisted, spread their tranquil shade on the Mediterranean shore. On the right we catch a glimpse of the beautiful Chapel of the Nations which is also in the Garden of Gethsemane.

At the bottom of the page we see Secretary Cosby astride his luxurious desert ship. On his right is Mrs. Cosby; on his left, son Richard.



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SOME OF THE REASONS WHY SALESMEN FAIL!

IF SALESMEN would recognize some of the reasons why certain salesmen succeed and why others fail they might subtract or add to their sales personality. There are many reasons why buyers do not like to see certain salesmen come into their office. All of the reasons are not the fault of the salesman. Some of the distaste is because of the house. Here are a few of the reasons why some salesmen are disliked:

1. Talks too low. Difficult to follow conversation.
2. Does not know what he is talking about.
3. Ashamed to have him in the office. Unkempt.
4. Smokes regardless of the buyer's wishes.
5. Smells too strongly of cigarettes, liquor, etc.
6. Clutters up the buyer's desk with bag, hat, etc.
7. Never presents a constructive idea.
8. Makes exaggerated claims for his house.
9. Knocks competitor already doing the work.
10. Stays too long on a visit.
11. Calls at the wrong time.
12. Tries to bribe the buyer.
13. Connected with several houses — not above board.
14. Talks at the same time the buyer is talking. Argues his way out.
15. Talks to the buyer but looks at the ceiling.
16. Asks the buyer to repeat conversation.
17. Tries to read papers on buyer's desk.
18. Always trying to get competitor's price — puts in more than one price — cannot count on his price as final.
19. Wanders all over the office when making a call.
20. Leans over close to buyer and gives wrong impression to others in the same office. Sneak-like.
21. Uses friendship to get in when the product will not carry him over the line. "Big shot salesman."
22. Goes over the buyer's head to gain a point. Gains the point but loses an account.
23. Uses intemperate language, tells improper stories. Does not know his buyer.
24. Talks incessantly in steady stream tiring the buyer. Flits from one topic to another with no regard for listener's time.
25. Poor or no presentation of proposition. Buyer to finally terminate interview has to ask: "What are you selling today?"
26. Pays little attention to buyer's conversation.
27. Tries to cover up extras on a job until he has the order.
28. Tries to bill unfair extras on almost every job.
29. Does not stand behind his promises.
30. Substitutes stock, or other material in a job without consulting customer.
31. Knocks his own house on occasions.
32. Forever "crying" about poor business. No enthusiasm.
33. Accepts jobs which his house is not equipped to handle.
34. Tells all about his personal difficulties.
35. Changing position with firms too often.
36. Makes sales and asks for checks on every order before due date.

The salesman who lets his prospect do the talking and keeps himself in the background except to see that the prospect has all the facts properly presented from which to make his decision is the salesman who brings in the orders. It is a wise salesman who knows when to hold his tongue rather than trying to drown out the prospect with a flow of talk.

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SELLING WITHOUT SALESMANSHIP

WHAT is a salesman's equipment? A voice and a pair of shoes; a brain to keep the voice going; guts to keep the shoes moving. He doesn't need a brief case. He doesn't need a sample portfolio or a slide film, a new blue suit or a pocketful of stogies. He can use them sure enough. There are plenty of methods of easing a salesman's work, but they are no more than important superficialities. A salesman, stripped to the essentials, is a talking fool, a walking fool, a working fool.

The best salesman doesn't look like a salesman, doesn't talk like a salesman and doesn't even consider himself to be a salesman. He just goes around and calls on people and tells them about what he has to offer, and, as a matter of course, the orders come in and he takes care of the details. There is more to it than that; a lot more to it. But the salesman who has that attitude about his work is bound to be good.

The best salesmen do educational work or are service men, or use what expression you will. They simply act as middlemen between the shop and the buyer. They explain to the buyer what their firms can do and how well and for how much. They show the buyer how to produce his work effectively and economically. Finally they are on hand to accept the order when the time comes for that important step.

PLENTY OF CALLS

A salesman may have all kinds of ability, but if he doesn't make calls he won't have prospects. An unsolicited order is a rare occurrence. If a salesman goes out to *sell*, he may easily become discouraged after a few turndowns. Each call becomes an effort. He finds work to do in the office and less and less time for calls. If, on the other hand, he looks upon each call as a pleasant visit and as an opportunity to help the buyer by telling more about photolithography, he will enjoy going the rounds and continuing to meet new buyers.

Does this seem like a mere quibble over words? It is more than that. It is a sound psychological truth. Few men can retain their spirit in the face of continued turndowns. The lot of a salesman who looks for an order at every call is bound to be a discouraging one. It will be reflected in his attitude toward the buyer. If, however, he makes his call with the feeling that he is only going to present some information, he goes away in a contented frame of mind whether or not he has received an order. He will be able to continue to call on an account in the face of continued refusals.

BE YOURSELF

There are too many salesmen who have read all the books on selling, but have studied very little the product they have to sell. They know the approach and all the intermediate steps up to and through the closing of the order. But a man can't follow a book of rules and be himself. He can't talk naturally when he is going over a role he has previously rehearsed. Therefore, his own personality is lost. And personality is a great force in selling. A salesman should know his subject so well that he can talk naturally and without strain on any phase of it which may come up. He is at ease and therefore the buyer is at ease. The buyer forgets that he is interviewing a salesman and talks more openly, giving information which he doesn't give to those who present formal appeals for an order.

GET DOWN TO BUSINESS

The good salesman gets down to business quickly. He doesn't feel that he must open the meeting with a brief discussion of golf, politics or the Spanish situation. If the buyer is busy he will appreciate it if he is allowed to get back to work. If he isn't busy, he will bring up golf or politics himself if he feels like talking. The good salesman is a conversationalist but he doesn't make conversation. It is well to remember that a good conversationalist is a good listener. The salesman who can draw out the buyer and get him to talk is going to make a good impression and is going to learn a great deal which will help him in future relations.

BE INTERESTED IN YOUR WORK

The good salesman is so interested in his work that he is literally bubbling over with facts and figures and ideas. An interview with a buyer is not work, but an opportunity to let off steam; an opportunity to express all the things he has been thinking about. This is no artificial enthusiasm. It is genuine. It will be transmitted to the buyer who will, in spite of all sales resistance, become interested and enthusiastic in response.

DON'T BE AFRAID

A salesman has nothing to be afraid of. The toughest buyer can do no more than ask a salesman to get out and not come back. That may be unpleasant, but it is nothing to be afraid of. The timid salesman who apologizes for wasting the buyer's time, who is ready to get up as soon as he sits down, who is nervous to the point of stuttering,

(Continued on page 53)



Litho-lingo

By EDWARD C. STERRY

Albumen plates must be eggs-actly right to do a good job of printing.

A two-color layout is always worth it. You can always talk down to one color but you can't make a prospect see two colors by showing him one.

A half-tone negative of a comely girl is usually well developed.

A color filter won't do any good when the boss sees red.

A lithograph display improperly mounted is riding for a fall.

Errors are never made in photo-lithography because mistakes in the finished job are always "offset."

When will the supply houses invent a reducer that can be used on expenses?

An energetic operator rolls up his sleeves as well as the plate.

And then there was the fellow who thought that a safe-light was used by thugs in cracking safes.

A rough sketch often becomes very meek in the hands of a critical art director.

Even the best type of easel won't help a display to stand up under expert criticism.

Because a display is well mounted is no sign that it will be a winner.

Double-winged easels should be attached to some delivery dates—they'd stand better.

Cut prices will sooner or later sever connection between buyer and seller.

A tight fix is sometimes the result of loose estimating.

The best way to get a customer's attention is to give him yours.

TECHNICAL DEPARTMENT

By DR. L. R. MELOY

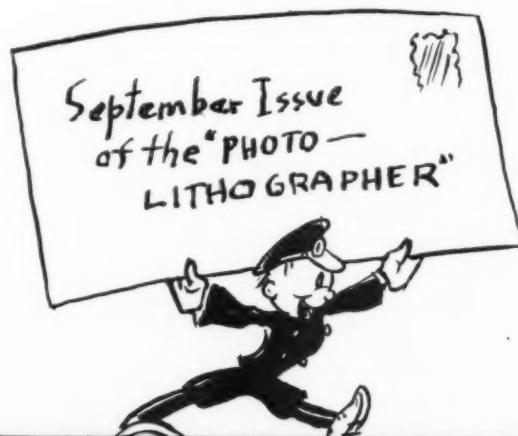
Questions and Answers

QUESTION: *We are having some difficulty running a 50-lb. litho coated one side on our 17 x 22 offset press. Our problem is this: If we run the ink normally, the paper sticks to the blanket. We have treated the blanket with carbon bisulphide in our attempt to get away from the tackiness that still gives us some difficulty in sticking. If we run the ink thin our plates scum. We are enclosing two samples showing both light and heavy run.*—NEW YORK.

ANSWER: The plate from which these sheets were produced is very poorly made. It indicates either over-exposure or improper development because the scum which you mention being present only on the light sheets is also present on the heavy sheets in exactly the same places. The press water fountain has not been kept sufficiently acid to allow the plate to run as clean as it should.

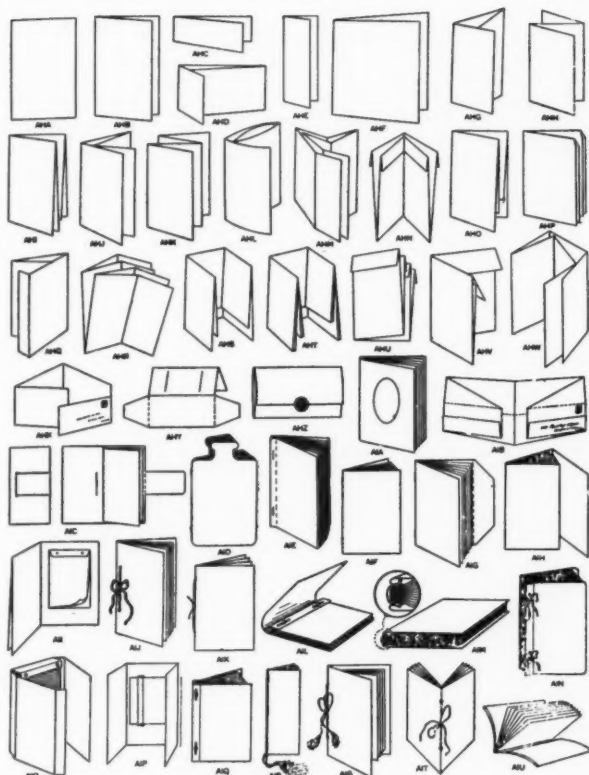
The next item is the ink. It is always necessary to use a wax compound on this type of job to get the best results, or else use a superior quality of ink which always gives you perfect results and allows the lift from the blanket with the minimum of tack.

You should never use carbon bisulphide on a blanket as it tends to increase the tackiness after a few applications. Read the article in the May issue of the PHOTO-LITHOGRAPHER on the proper care of blankets to avoid such troubles as you are now experiencing.



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THE IMPORTANCE OF PREPARATORY LAYOUT

RECOVERING THE COST

By H. A. PAUL



The other day an invitation was received from a desirable buyer to give counsel and a quotation on a proposal to produce an illustrated instruction manual, which would also serve as a direct mail advertising piece.

Two photo-lithographers and two letterpress printers were invited to confer with this buyer. While waiting for one of the letterpress salesmen to finish his conference, the photo-lithographer overheard the following:

"Mr. Jones, I am aware of the fact that due to the number of illustrations necessary to make your manual effective, my price, insofar as dollars and cents are concerned, is going to appear a little higher than the photo-lithographer's figures, but, Mr. Jones, before you make a final decision on who is to perform this service for you, I believe it only fair to yourself to consider several very important items of service, which you usually do not get from the photo-lithographer, or perhaps you get it in a very sloppy fashion, done by inexperienced hands and that is 'Layout,' which is so essential in producing an attractive finished job.

"In all but a few instances, Mr. Jones, I have noticed that on the pieces produced by photo-lithography, the margins are usually cockeyed. Some pages have the desired amount of margin, while on the next page it will have from one quarter to a half an inch more and on the next one there will be a margin so small that the last letters in the word were scared speechless for fear their heads would be cut off.

"You see, Mr. Jones, if that were done on your manual, it would certainly not serve you as a mailing piece, and it certainly would not be representative of your product as an instruction manual.

"Mr. Jones, you cannot expect the photo-lithographer to produce a manual such as yours in good taste, when they do not employ an experienced layout artist, who has been trained in exercising good taste and determining the proper margins to be allowed and why. Of course, Mr. Jones, you have an added problem in which the extra color is to be placed attractively in addition to emphasis on such points as you have explained to me. Again the layout artist is important, for otherwise your extra color cost will be wasted.

"Very naturally it is readily apparent that they will not have an equal cost involved, and in all probability will make little or no charge for their layout time, but instead of saving money you will have spent considerable money

getting what you *don't* want and which will *not* serve your purpose."

Evidently, it was a good sales talk with considerable truth in it, for this very letterpress salesman landed the job, at a considerably higher figure than the photo-lithographer quoted.

The moral in revealing this incident, is the importance of a good layout artist, and the fact that his work can be charged for with pleasing and profitable results.

This letterpress salesman just about covered in a most effective way all points involved in the title of this article. He stressed the importance of preparatory work and layout, by blasting the photo-lithographer for not having it in most instances, and then he was allowed to recover his cost of this work by frankly admitting that he was charging for it, by telling the buyer that the photo-lithographer probably would charge but very little if anything for layout.

What makes his statement so impressive is that it has so much truth in it.

The importance of competent layout and preparatory work cannot be stressed too much. Many otherwise nicely photo-lithographed booklets, broadsides and leaflets are totally destroyed in their effectiveness, due to bad margins and bad taste in placing the extra color. No matter how nice the tones may look or how sharp the text matter may have reproduced, the finished job appears amateurish, sloppy and cheap.

There are many of the more profitable runs of the better grade of work that are still done by letterpress for no other reason than that the final appearance is more uniform and pleasingly attractive and in good taste.

In approaching photo-lithographers on this question of self-improvement we get the usual answer that it costs too much to employ a layout artist, and that the cost of his

(Continued on page 54)



A WISE OWL!



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The Photo-Lithographer's Manual is now ready for distribution. You should place this volume in the hands of your key men. Here is a peek at its editorial content.

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THE PHOTO-LITHOGRAPHER'S MANUAL, 1776 Broadway, New York
\$4.00 per copy. More than three copies to a firm at special discount.

You may send us _____ copies of the Manual.

FIRM _____

We enclose \$_____ less 5% for payment with order.

ADDRESS _____

You may send _____ copies C. O. D.

You may send _____ copies on five days approval.

AUTHORIZED BY _____

AUGUST 1937

ORIGINAL COPY VERSUS QUALITY

by WM. A. MARKERT

Kopy Komposers, Bourse Building, Philadelphia

THE house organ of a well established photo-lithographic firm has tritely stated that "a photo-offset job is no better than the *prepared* copy." A copy preparation service in the west refers to much of present type-written copy as so much "alphabet soup."

While it is true that in some instances the final printed copy comes out much better than the poor original copy provided, it is an absolute fact that the "quality" of the printed job is tremendously affected by the "quality" of the prepared original copy.

Entirely too many photo-lithographers treat with apathy and indifference the complaint that is being registered against offset or photo-lithographic printing due to the POOR or ONLY FAIR QUALITY being turned out by firms engaged in this medium of the graphic arts. In fact, there are too many buyers of printing who have used photo-lithography in the past and now flatly refuse to consider this medium for printing their better types of material, because the results have been mediocre, with little progress made in improving the quality during the past several years.

This lack of improvement has been due largely to the newness of the industry as a whole, the new shops coming into being with the many inexperienced proprietors and shop workers being compelled "to work out their salvation with fear and trembling." The better letter press shops have had their educational work organized under the splendid leadership of the Typothetae and those allied crafts such as the Engravers etc.

ORIGINAL COPY

If proprietors and owners of photo-lithograph plants are under the impression that the results of offset printing are not being criticized, read the brochure entitled "The Legibility of Type," issued by the Mergenthaler Linotype Company. While this criticism may not be totally justified, the substance of the chapter on "Substitutes for Printing" is unquestionably true and the only answer to it is BETTER PREPARED ORIGINAL COPY, under the supervision of the offset printer.

The photo-lithographer has been prone to accept everything thrown into his order lap, placing it in production and then not even talking or writing to the customer before or after the job is printed about the "quality of the original copy." He believes himself entirely too busy, or it adds to the cost of doing business. He is simply entirely too busy to realize that the best advertising he can possibly do for his firm and his salesmen, is BETTER QUALITY OF ORIGINAL COPY TO MAKE FOR BETTER QUALITY OF PRINTED RESULT, AND THEREBY GETTING FAVORABLE

REACTION FROM THE PUBLIC. He does not think that is his business to advise or show customers how their copy could have been prepared with a little more care, or that the customer might spend a few cents more to have the copy put into good shape through the facilities of a copy preparation service. The copy might have been retyped, or laid out better, or repasted with greater care or improvements made in other directions for a very nominal sum compared with the cost of the job.

FUNCTION OF SALESMEN

The question which naturally comes to mind is "Why should not the sales representative who contacts the account do this missionary educational work?" The answer would naturally be "yes," but has the sales representative been sufficiently informed, does he know the difference between good and fair typeset proofs, good and poor typing, poor and well balanced margins, the effects of color in ink or paper and how they come out in reproduction and the dozens of other very practical points to know? If the salesman does not know, how can the customer be expected to know unless the buyer happens to be a student of printing processes?

It is almost impossible to believe that a salesman of photo-lithography for seven years would not be able to inform his customers how to scale and set up his typed copy for a 25% reduction and yet this may not be an exaggerated case if a test were made among those who contact customers.

The photo-lithographers as a whole have not yet recognized the splendid pioneering educational work fostered by the National Association of Photo-Lithographers, nor have they capitalized the educational influences of the monthly magazine "The Photo-Lithographer" particularly set up for the industry. One copy perhaps is subscribed to by the firm, but the copy never gets beyond the front office. The fact is that the important key men of the organization, together with every sales representative, should have copies of their own, for no other reason than hours for reading and study cannot be scheduled satisfactorily.

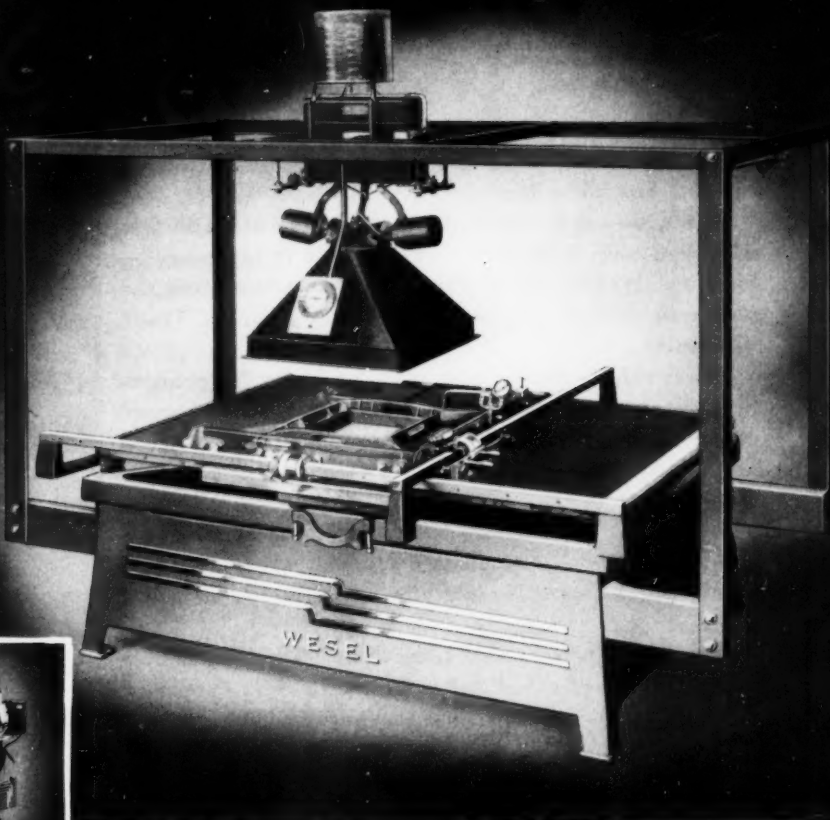
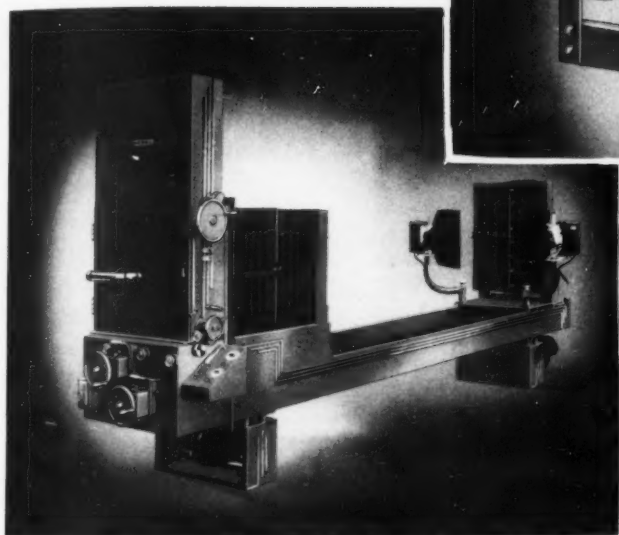
The more the proprietors and salesmen are acquainted with the problems of the trade, the better informed as to the methods and details involved, the better prepared are they to EDUCATE the old and the new buyer of photo-lith printing. Experienced buyers of printing naturally compare the work turned out by the offset printing plants with that of first class Letter-press houses. WHAT THE EXPERIENCED BUYER MAY NOT OR DOES NOT ALWAYS

(Continued on page 51)

THE PHOTO-LITHOGRAPHER



WESEL



● The new Wesel Eureka Precision Photo-Composing Machine has been installed in several plants, all owners expressing satisfaction. Ask for demonstration. The new Wesel Automatic Electric Precision Camera (shown at left) offers every advantage known to the art of process photography.

Complete Plate-Making Equipment

● Cameras that are automatic, electrically operated; Photo-Composing Machines, each built in an integral unit; Vacuum Printing Machines also built in an integral unit; Plate-Coating Machines with new features of convenience. The new Automatic Electric Camera embodies every mechanical advantage known in process photography: Automatic focusing without scales; unison light-exposure and timing system; electric diaphragm-control system; automatic "flashing" mechanism; multiple exposure mechanism; electric shutter; vacuum film holder, etc., etc. . . . The new Photo-Composing Machine is a complete unit within itself: All

electrical equipment, light-exposure system and mechanism combined within a single machine, thus simplifying operation, control and maintenance . . . The new Horizontal Vacuum Printing Machine occupies less than half the space of old style vacuum frames; automatic electric vacuum control and reserve vacuum tank; arc light-exposure and automatic timing system, etc., etc. . . . The new Plate-Coating or Whirling Machine is operated by direct-connected geared-head motor drive; electric variable-speed regulator; automatic air-circulating device; chromalox drying system, etc., etc.

Write for particulars on all new offset plate-making equipment. A representative will gladly call upon request. Specializing in photo-lithographic equipment, we have installed over a hundred complete plants during the past several months. We gladly offer you the results of this experience.

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VACUUM PRINTING MACHINE



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SAN FRANCISCO: 431 Clay Street

You Win Young Fellow, Pick Up the Marbles

Youth must be served! The older man used to be good at this game, but his day has passed — the young fellows can beat him all hollow.

That's the way it is with offset rollers. The old-style type of rollers used to be good — for the old style presses — but their day has passed. Modern offset presses beat the out-dated ones all hollow. Sad? Not especially. True? Absolutely.

For the high-speed, quality work necessary for printers to turn out today to beat modern competition, a more efficient type of offset roller had to be developed. It was — in the form of Litho-Print — an exclusive Bingham discovery.

Litho-Print rollers have been developed by Bingham and are backed by Bingham's years of experience and pioneering in every worthwhile advancement in roller making.

Thousands have proved Litho-Print's superiority over any other type of offset roller. Hundreds, who have tried Litho-Print, have yet to realize that youth must be served.



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Honolulu Lith Issues Newspaper Supplement

From Honolulu has come to us the June 21 issue of the Honolulu 'Star-Bulletin.' An entire twelve-page section of the newspaper is devoted to the Honolulu Lithograph Company. This firm has just completed an enlargement of its plant and manufacturing facilities which will double its capacity.

Several pages of photographs show the plant, its equipment and its employees. Articles scattered throughout the section describe the history of the company and its executives. Other articles give in brief words a history of the lithographic process, and explain in simple words the techniques involved.

Lithography was first introduced in Hawaii in 1923 as a commercial venture of the "Star-Bulletin" to add to its large printing department. A demand for lithographed work had sprung up, largely occasioned by the need for pineapple can labels. For a year and a half the lithographic plant was maintained in a small building adjoining the newspaper office. It was then moved to the single-story structure which has just been doubled in size.

The special section of the newspaper is a novel and effective means of calling attention to the importance of the lithographic process.

Cubicles Solve Noise Problem

Noise distraction caused by the operation of presses or other heavy machinery with resultant, often costly, errors confronts many lines of industry. To meet this problem of production a well-known southern printing house, the Waverly Press, Inc., of Baltimore, Md., has developed the "keyboard cubicle" with outstandingly successful results.

In working out its plan of keyboard cubicles, the working space allotted to the type-setting machines and operators was completely remodelled, subdividing it to place each machine with its operator in a partitioned space or "cubicle." The screens separating the various cubicles, as well as the upper walls, were made of sound-absorbing acoustical Celotex, which has the added advantage of natural insulating properties as well, thus contributing still further to the comfort of the machine-operator.

As printers of scientific journals, precise accuracy in handling involved copy containing unfamiliar words was a paramount essential. As part of a crusade against errors in the output of the Waverly Press, Dr. Vernon P. Scheidt, graduate in psychology of Johns Hopkins University, found that even experienced operators were vulnerable to distraction with a consequent lessening of accuracy. With the inauguration of the keyboard cubicles, it has been found that a chief cause of this costly distraction, machinery noise, has been greatly decreased with an accompanying improvement in the work turned out.

THE PHOTO-LITHOGRAPHER

GOING BLIND AND WALKING OFF

The causes of these almost universal troubles and how to overcome them.

By Dr. L. R. MELOY

Lithographic Consultant

THERE are three basic laws of lithography. They are as simple as C-A-T. They are:

C-leanliness
A-ccuracy
T-horoughness

By following these first principles, the difficulties with going blind and walking off may be avoided in every instance. Let us see how we can apply these first principles to avoid troubles which cause a great waste of money and time.

The reasoning in this article applies to reverse and deep-etch plates as well as to albumen plates, except where the terms albumen or colloid are specifically mentioned.

One of my clients recently asked me the following question: "How may the quality of the image be affected by the thickness of light-sensitive colloid film on the plate?"

This is where the question of accuracy comes in. The film must be distributed thin and evenly over the plates. If it happens to be too heavy, it takes longer to expose. If the regular exposure is given to the plate there is a question as to whether the print is made to the bottom of the pits on the plate. If the light has not penetrated sufficiently to harden the colloid all the way through, the colloid softens and swells and the image will walk off.

The same lithographer asked the question of whether the temperature of the water fountain has any effect on the image substance.

The temperature of water fountain is extremely important. Warm water causes the colloid to swell no matter how well it has been hardened during exposure. The result will be a tendency for the image to walk off the plate. The regulation of water fountain temperature is such a simple matter that it is often overlooked altogether and the trouble blamed on some less obvious matter. It is advisable to keep the fountain as cool as possible. A supply of ice readily available to the pressman will insure a cool fountain at all times. The day may come when conditioning equipment will be part of press equipment.

Since acid also causes a swelling of the albumen film, the acidity of the fountain water should be kept as low as is consistent with adequate oxidation prevention. The higher the acid content, the greater the swelling and the greater the tendency to walk off.

The image will not properly retain the ink unless the swelling of the colloid base is kept at a minimum. Thus, besides the danger of walking off, the problem of blindness also occurs unless the swelling is controlled. If the image is sufficiently hardened, the fountain temperature kept low and the acidity controlled by proper equipment, there should be no swelling and the image will carry the ink and neither blindness nor walking off should occur.

If the image (whether colloid, reverse or deep etch) is not properly protected by ink and powder before etching, the etching solution may bite through and act directly on the metal. Portions of the image will be undermined and either walking off or blindness may occur when the plate is running on the press. Because this undermining of the image happens most frequently where the plate carries highlight subjects, more care must be taken on an open image than with any other type.

Generally overlooked by lithographers is the fact that developing ink alone is seldom effective as an acid resist. It must also be remembered that water may penetrate the colloid of an albumen plate and make development impossible.

Blindness may occur with any type of image when a too-strongly-acid etch bites through the ink and the base of the image.

Many cases of blindness brought to my attention have resulted from press fountain solutions containing too much acid. In cases of this kind, the fountain etch penetrates the ink covering the image and causes it to lose its ability to receive ink from the form rollers.

Blindness may also occur on the press when the pressman uses too strong an etch to clean the image after he has allowed the plate to "catch up." This type of blindness begins by attacking the edges of the dots and blinding fine lines. After a short time the whole of the etched area acquires a speckled appearance which grows worse until eventually the whole image is lost.

A type of blindness peculiar to albumen plates, although occurring occasionally on other plates is caused by too much water. This often happens when a plate is left too long in the trough under water. It also happens after the plate is on the press. The excessive use of water gradually emulsifies the greasy ink and renders the image on the plate incapable of absorbing more ink when on the press.

•

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Deep Etch Plates

ECLIPSE

Deep-Set Black

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You will find this ink all you expect. Prints sharp and clean, and gives that intense contrast so necessary for the best results.

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Eclipse deep-set Black is but one of the many offset inks we manufacture. If you also do letter-press printing you can depend on the uniformity and high quality of all our letterpress inks, blacks as well as colors.

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Gair Bldg., 35 York Street, Brooklyn, N. Y.
538 South Clark Street, Chicago, Illinois

•

If cleaning and counter-etching have not been thorough, some oxide and foreign substances may remain on the plate. They will later be released and the image will walk off these areas.

When gum or some similar substance is allowed to dry on the design, it acts as a colloid and prevents the image from taking or holding the ink.

Causes of Blindness and Walking Off

1. Insufficient resist used.
 2. The wrong kind or poor grade of resist used.
 3. Etch bites through and undermines work because:
 - a. Etch is too acid.
 - b. Insufficient ink in spots.
 - c. Wrong kind of developing ink used.
 (See developing ink formulas at end of article.)
 4. Too much water used.
 5. Plate left too long in trough under water.
 6. Deep-etching solution not thoroughly removed.
 7. Deep-etched plates not properly processed.
 8. Water fountain solution too acid.
 9. Wrong kind of fountain solution.
 10. Packing uneven on plate or blanket cylinder or both.
 11. Ink becomes too acid from standing.
 12. Dampening rollers dirty, ink-hardened or gritty.
 13. Too much pressure between cylinders.
 14. Ink much too tacky.
 15. Certain chemicals in some colored inks.
 16. Form rollers not set correctly.
 17. Wrong type of base used.
- (See following formula.)

FORMULAE

Base Formula:

White shellac.....	150 gms.
Alcohol.....	750 cc.
Amyl Acetate.....	115 cc.
Oil of Cassia.....	115 cc.
Methyl Violet.....	5 gms.

Ink Formulae:

<i>A</i>	<i>B</i>
I. Transfer ink 5 lbs.	Egyptian Asphaltum 5100 gms.
Crayon ink 10 lbs.	Oleic Acid 945 cc.
Turpentine 2 gals.	Turpentine 5 gals.

Take two liters of *A*, add one liter of *B* and 30 cc. of Palm Oil and mix thoroughly.

II. Asphaltum solution.....	3 quarts
No-Wok.....	8 oz.
Roll-up ink.....	1/2 lb.
Gum Elemni.....	2 oz.

Dissolve and mix by aid of heat.

THE PHOTO-LITHOGRAPHER

ORIGINAL COPY VERSUS QUALITY

(Continued from page 46)

KNOW OR APPRECIATE IS THE TOTALLY DIFFERENT MODUS OPERANDI INVOLVED. Does the buying public know, or *has it been educated to know*, of the possibilities as well as the economies to be affected by the use of photo-lithography? How many salesmen can talk intelligently about the essential steps taken in photo-lithographic printing, let alone some of the outstanding differences between offset printing and letter-press printing?

It is not absolutely necessary that the salesman should know how to develop a negative, or solutionize a plate, or run a press but it is essential that he know just a bit more than his customer. There are still many different practical uses for photo-lithography in comparison with the other mediums. Because of the great strides being made in the progress of offset printing, every effort should be made to encourage keeping astride with the practical developments of this fascinating industry.

SUPPORTING ORGANIZED EFFORT

Organizations like the National Photo-Lithographers Association and locally organized associations and groups, are doing their best to arouse interest in these newer developments, as well as reviewing the best and most successful present-day practices; and, in addition, endeavoring to foster right ways of selling, estimating and manufacturing through courses of study. When we consider the few years in which photo-lithography or offset printing has forged to the front to its present volume and the many many new plants organized, as well as the many letter press shops which have installed additional equipment to take advantage of offset printing opportunities, there should be every desire and effort to support these parent organizations. Through active membership, and the encouragement of subscriptions among salesmen and employees, they can learn more about the processes involved, the right preparation of copy, the varied channels for attracting new business, and the need of ATTRACTING AND BUILDING PERMANENT CUSTOMERS WITH THE BAIT OF HIGHER QUALITY.

Many points on copy preparation will be discussed somewhat in detail in the next article with illustrations of poor and good copy. In the meantime as a matter of curiosity it might be well and exceedingly profitable if you were to ask, where the original copy is poorly or only fairly prepared, whether the customer would like to see his copy come out with a higher quality of reproduction. "Good enough" is the termite that has crept into the structure of many photo-lith plants but a firm and tactful application of QUALITY prepared copy will result in a sturdy and progressive growth with its resultant "higher quality" profit. This quality rule has been the reason for the growth of quality letterpress shops, and photo-lithographers are not exempt from its principle.

AUGUST 1937

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Large stocks on hand for immediate delivery; special orders made quickly. Samples and dummies cheerfully supplied.

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LOS ANGELES, CAL.: 417 E. Pico Street, Tel. Prospect 7296
SAN FRANCISCO, CAL.: 345 Battery Street Tel. Garfield 5834

Selling Without Salesmanship

(Continued from page 39)

only makes the buyer uncomfortable and loses his respect. A salesman must assume that what he has to say is as important as anything else the buyer has to do. He will not make a nuisance of himself. He will be thoughtful about really wasting time. But he won't run away at the first bark. The toughness of a buyer is in almost every case simply an act he puts on to get rid of salesmen who haven't the courage to present their story or the knowledge to present it correctly.

ASKING FOR THE ORDER

When we say that a salesman should simply talk to the buyer about his firm and its work, we don't mean that he shouldn't ask for an order. The buyer knows from the start that a salesman is anxious to do business. A salesman shouldn't beg for an order or simply ask for an order when there is no definite one in prospect. But when the time comes he should ask for the order very definitely. If he adopts an attitude of too much indifference, the buyer may be tempted to give his business to someone who he knows needs it badly. The salesman should be appreciative when he gets an order. The buyer likes to feel that he is helping the salesman and has done him a real favor which will be repaid with good work and plenty of service.

When a salesman loses an order, he should not let the buyer see his disappointment. He should take it with a smile and the assumption that one man can't get all the business. There is always another order, but the poor loser probably won't get a chance at it.

What conclusion do we reach by this talk of salesmen being themselves? It is that a salesman should not be a salesman, because a salesman is a drummer. He should be able to say honestly, "I'm not a salesman; I don't know the first principles of salesmanship. I just go around and call on a lot of buyers and tell them about the kind of lithography we produce and what we can do for them, and I manage to get a lot of orders. But I'm not really a salesman."

Oliver Goldsmith Carter, president of the C. W. H. Carter Company, died recently in Brooklyn, New York on June 21. Mr. Carter who was 63 years of age was stricken with a heart attack at the home of his sister-in-law. He is survived by his wife, one daughter and two sons. His sons are both actively associated with the firm.

AUGUST 1937

4

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NEGATIVE MATERIALS

by
DEFENDER

The image shows four rectangular packages of Defender negative materials, each with a diamond-shaped logo in the center. The packages are labeled: 'LITHO DEFENDER FILM', 'LITHO DEFENDER FILM CLEAR BASE', 'LITHO DEFENDER NEGATIVE PAPER', and 'LITHO STRIP FILM'. Each package also features the 'DEFENDER' logo and the word 'ORTHO'.

New to the market, but each proved by test to fill a particular need in offset printing and lithography. All orthochromatic. Fine grain emulsions yield the utmost in latitude, color sensitivity, sharp resolution and contrast.

DEFENDER LITHO FILM *Orthochromatic—Non-Halation*—Equally satisfactory for line or halftone, from black-and-white or colored copy.

DEFENDER LITHO FILM (CLEAR BASE) *Orthochromatic*—Same emulsion as above, but on transparent base, for direct lithography, deep-etch, or in photo engraving in place of wet plate.

DEFENDER LITHO NEGATIVE PAPER *Orthochromatic*—For making economical line and halftone negatives. Has wide color sensitivity and extreme contrast.

DEFENDER LITHO STRIP FILM *Orthochromatic*—For combination line and halftone negatives. Sharp dots. Provides for correct reproduction of most colored line copy without filter intervention.



Write for detailed information and free trial package of any of these Defender negative materials.

DEFENDER PHOTO SUPPLY CO., INC., ROCHESTER, N. Y.

The Importance of Preparatory Layout

(Continued from page 43)

services cannot be recovered. This is most assuredly a fallacy on both counts. You certainly would not want to run your plant without a good plate maker or a good pressman, and you somehow find them and recover your cost for their services. Then, why should it be so difficult to employ a layout artist suitable for your class of work? Why complain that you cannot recover the cost of his services?

It is true you cannot recover the cost of his services by operating your plant, estimating on a minimum price schedule, but you can establish a cost per hour schedule for his services, which can be recovered, provided you sell his services on the same principle as you sell your press hours.

There can be no question of the importance of his service if properly done. Then why or how could there be any question of recovering the cost thereof? You might glance at the finished jobs of some of the larger and better plants for further evidence of the value of a layout and preparatory department. Even if the job is lacking in fine printing qualities, you usually find an attractiveness about it that appeals. It has a professional touch to it, which separates it from the sloppy margin and amateurish appearing product, no matter how well or badly the reproduction part of the job has been done.

A good competent layout artist is not just an added attraction but an essential part of your production organization. The cost is not just an incidental expense item, but a substantial cost item which you can and must recover.

The amount of capital investment required to furnish a layout artist with tools and facilities with which to perform his services is very modest. Supposing we tabulate what he must have in a plant doing \$200,000 gross business or less.

A light table is not positively necessary, but experience has taught those who have layout departments that a light table is about the most valuable aid the layout artist can have. Don't confuse this layout table with those used for pasting up negatives and stripping, for these must be much larger to accommodate the largest press size.

The layout artist's light table should be convenient in size, and does not need be larger than 20 x 26. The top should be tilted and covered with plate glass, either clear or grained. If you use graph paper fastened on the under side of it, clear glass will probably serve better. A 100 watt electric bulb gives ample illumination and any carpenter can build it at a cost of \$30.00 or less; it lasts indefinitely, saves time, and gives valuable aid to the artist.

It is common knowledge that one of the most difficult things to do is to draw a perfectly straight line or a series of them. Outside of ability and good eyesight, the "straight

THE PHOTO-LITHOGRAPHER

edge" is one of the most valuable tools to aid the artist in drawing straight lines.

To check up on the straight lines and squares, the trusty old "T-square" is an essential item to have around, and to facilitate doing this you should have two sizes.

Who would think of being without a good pair of "scissors" and they should be good size, and to help along on this cutting business a few razor blades are helpful.

Very naturally we must have something to work on, and a "swivel drawing board" about 20 x 30 in size is the answer.

Now what are we going to draw lines with? Why, that's easy to solve, by the purchase of a "Draughtsman's Instrument Kit." It should contain two ruling pens, a compass and a few other gadgets of this nature. Get a fairly good one, which usually costs between \$12.00 and \$15.00.

While you are purchasing the "Instrument Kit," buy a pen holder and a few pens for lettering and extra fine line work, and in order to save steps this same store will have "Higgins Eternal Black Ink" and "Opaque White," sometimes called "China White." Two or three bottles of the first named and a jar of the white will take you along for some time, then to finish at this store, you should get "three brushes," each of three different sizes. The very fine brush for close work, a medium size and a fairly large one, all to be used with "China White," or to paint in solid blacks.

From the numerous items mentioned it would seem that a fair size investment would be required, but this is not true, for the whole outfit should not exceed \$140.00 in cost. A large part of this amount will not have to be replaced in a lifetime, unless the size or arrangement is to be changed.

These tools and facilities in the hands of a competent layout artist will yield large dividends, not only in money but in prestige.

The cost of materials, tools and facilities will affect the cost of the finished job but very little, but it will enhance the value of the finished product immeasurably.

The important cost you must recover is the cost of personnel based on productive chargeable time, plus the overhead chargeable to this department.

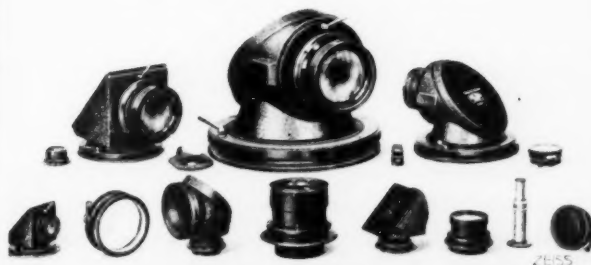
You can recover this cost without difficulty, try it and you will be surprised.

There is considerable evidence that the photo-lithographer is not taking full advantage of his present favorable economic position. It might be said now that this favorable position will not always exist. There are definite signs now practically perfected which will materially lessen the favorable cost position of the photo-lithographer on a considerable portion in his most lucrative field.

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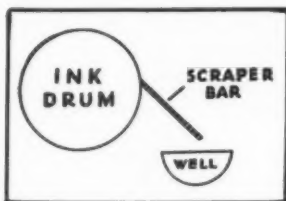
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Speaking of Quality in Literature . . .

The magnificent quality of work turned out by leading lithographers is due to no monopoly of technique, no corner of the market on talent.

Indeed more often than not the intangible something that sets the quality job above the ordinary job is due to the grain on the plate.

We know by long years of experience how to properly grain and regrain your zinc, aluminum and glass. We guarantee every plate which leaves our plant.

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We specialize in regraining multilith plates.

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ILLINOIS PLATE GRAINING CO., INC.
913-921 WEST VAN BUREN ST. CHICAGO, ILLINOIS

Coordination of Reproduction Processes and Equipment for Advancing Offset Printing

(Continued from page 13)

this difficulty in order that the offset press can be made ready and operated with the same certainty that a type press is now being run, thus maintaining the advantage of printing on various kinds of stock at higher speed and short make-ready time.

Fortunately for the offset printer equipment now in use, such as cameras, plate coaters, photo-composing machines and presses, will continue to serve new processes.

There is no reason why the letterpress printer should not have available the use of various kinds of papers highly desirable for various kinds of work. When the correct operating conditions are applied, then offset printing will expand and benefit the entire industry.

On the making of offset press plates and coordinating equipment adapted to produce the best results for both old and new processes, excellent progress has been made in the design of special equipment beginning with the camera, where new steps in color separations are being applied; also exact and predetermined results can be obtained by color measuring the copy and value metering the plates.

Photo composition of illustration and text controlling the placement of images to exact location, position and register upon press plates, is available at low prices where with all original images can be placed on the press plate from which the editions are printed. Here is the advantage not yet possessed by other methods of printing, viz., printing the editions from original images.

The handling of *chemical solutions* on press plates are being reduced to an exact science. Making plates which have a true affinity for inks we believe to be a necessary condition for good printing by any process.

These new developments will tend to simplify the production operations in making plates for offset printing and thus reduce the conflict of expert opinion as to how the work should be handled and the variable methods which are now being applied.

Time alone can work this change. Satisfactory and dependable production results by simple methods will prevail over personal opinion as to correct technical procedure.

With dependable long-run press plates, faithfully measured color reproductions, brilliantly printed ink impressions, type pages clean, uniform, and exactly balanced, then will offset make greater progress and become more profitable to all concerned.

A typographic printer in New England turned to offset some years ago in order to earn a profit on text printing. He says between the photo engraver, the electrotyper and the paper man, or the make-ready time on the type press, practically all the profits disappeared. He now operates about fourteen offset presses and is prosperous.

One of the items he produces is an operator's telephone book printed offset. The book has 568 pages, four days

THE PHOTO-LITHOGRAPHER

are allowed for pulling impressions on transparent material from one set of slugs, photo printing the type by direct contact through the transparent material upon 50 offset press plates, size 41" x 54". After exposure, the images are reversed, the plates finished and put on the offset press. The entire edition of 250 books are produced each month in the four-day period. After the impressions are pulled on the transparent material the same slugs are sent to the electrotypewriter for making plates for the type press to run the regular telephone book edition. Formerly, two sets of slugs were made. The offset method for the short-run operator's book is produced at less cost than was done on the type press.

Anyone who will compare this offset printed book with any typographic telephone book, can judge for himself which is easier to read.

Telegraph blank pads are being printed on a web offset press, the web being perforated accurately so boxes on each form register with one another for carbon duplicates. The offset press prints both sides of the sheet, including perforations, at the comparative rate of about 7,000 press sheets per hour.

One more example of the trend to offset. A manufacturer in the east decided to produce a catalog with a separate photograph of each part of a certain machine he manufactures. There were several thousand parts to be photographed from which cuts were to be made. Competitive prices from typographic printers varied to the amount of \$8,000, the lowest bidder submitted a price for the completed job for somewhat over \$50,000. Quotations were obtained from offset printers. The highest offset bid was over \$9,000 less than the lowest typographic bid and the offset printer did the job which served every purpose the typographic book could have done.

Reviewing the trend in printing, no one process will have the field all to itself. Jobs will be executed by the process best suited for the work. I believe the well balanced printing plant of the future will turn out work by all processes instead of specializing as they have done in the past and they will also make the plates needed for the various processes.

Practical experience has shown this to be the logical way to make money in offset printing, viz., coordinating the planning, camera, and plate making departments with the offset press room. Firms who have followed this practice invariably have prospered. This prosperity is based upon quality offset work. Price alone is not enough. Quality and service, at the right price is the profitable combination in offset printing.

U. P. MILLÉ, who furnishes tints and borders for coupons, checks and certificates, has moved his offices to 55 Ramsey Avenue, Yonkers, N. Y. A sample sheet of No. 3 Millé material is available for the asking.

AUGUST 1937

PACIFIC COAST PHOTO-LITHOGRAPHERS

OUR PHOTO PROCESS DEPARTMENT IS
HEADQUARTERS FOR EQUIPMENT,
PHOTO SUPPLIES AND
CHEMICALS

Our Main Office is in San Francisco, but
to render service, complete stocks are
carried at our branches in Los Angeles,
Portland, Seattle, Salt Lake City, and
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PHOTO PROCESS DEPARTMENT
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VARI-TYPER

THIS COMPLETE EQUIPMENT MAKES
PHOTO-OFFSET ECONOMICAL

(Copy Matter Written on the Vari-Typer)

Too often, the lithographer must permit a job to slip through his fingers only because the cost of type-setting gives the price advantage to the letter-press printer. Vari-Typer is a complete type composing department in a self-contained unit, housing every conceivable aid for the composition of good typography...everything from an illuminated drawing board to a draftsman's set. The Vari-Typer itself is the perfect lithographer's composition unit. A variety of type faces and sizes together with variable spacings between characters and lines permits the flexibility of machine cast type. Send for free specimens and literature.



Above Copy Vari-Typed with Caslon Type Face #300

RALPH C. COXHEAD CORP.

17 PARK PLACE NEW YORK, N. Y.

SAVE COMPOSITION COST

"WHERE TO BUY IT"

This Handy Reference Page is a regular monthly feature of **THE PHOTO-LITHOGRAPHER**
It is an accurate guide to reliable firms

Listings are carried on this page at the rate of *One Dollar Per Line per Month or Ten Dollars a Year Payable in Advance*

ACCOUNTANTS

Kromberg & Associates, C. P. A.'s, J., 461 Eighth Ave., New York, N. Y.
Levess, Herbert H., C. P. A., 360 W. 23rd St., New York, N. Y.
Reinish, Samuel S., C. P. A., 2 Lafayette St., New York, N. Y.

ACIDS

California Ink Co., Inc., 545 Sansome St., San Francisco, Calif.
Mallinkrodt Chemical Works, 3600 N. 2nd St., St. Louis, Mo.
National Offset Supply Co., St. Louis, Mo.,
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.

ADDRESSING AND MAILING SERVICES

Ardlee Service, Inc., 28 W. 23 St., New York, N. Y.
Gray, James Letter Shop, 215 E. 45th St., New York, N. Y.

AIR CONDITIONING EQUIPMENT

Offen, B. & Co., 608 S. Dearborn St., Chicago, Ill.

ALUMINUM PLATES

(See Plates)

ALBUMEN

California Ink Co., Inc., 545 Sansome St., San Francisco, Calif.
Holland, Thor, 7048 Jones Ave., N. W., Seattle, Wash.
Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.
Mallinkrodt Chemical Works, 3600 N. 2nd St., St. Louis, Mo.
National Offset Supply Co., St. Louis, Mo.
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.
Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.

ALIGNING PAPER

(See Vogeltypes Paper)

AMMONIUM DICHROMATE

Mallinkrodt Chemical Works, 3600 N. 2nd St., St. Louis, Mo.

ARC LAMPS

(See Lamps—Arc)

ASPHALTUM

Hilo Varnish Corporation, 42-60 Stewart Ave., Brooklyn, N. Y.
International Printing Ink Corporation, 75 Varick St., New York, N. Y.
National Offset Supply Co., St. Louis, Mo.
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.
Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.

ARTISTS

Hugo L. Sachs, 7 West 20th St., New York, N. Y.

ARTISTS' SQUARES

Zoltan, John M., 833 Lyman Ave., Oak Park, Ill.

ARTISTS' SUPPLIES

Peerless Blue Print Co., The, 347 Fifth Ave., New York, N. Y.

BELLOWS

United Camera Co., Inc., 1515 Belmont Ave., Chicago, Ill.

BENDAY AND SHADING MEDIUMS

(See Shading Mediums)

BINDINGS

Plastic—Brewer—Cantelmo Co., Inc., 118 E. 27th St., New York, N. Y.
Spiral—Spiral Binding Company, 148 Lafayette St., New York, N. Y.
Wire-O—Trussel Mfg. Co., Poughkeepsie, N. Y.
(See list of licensees in display advertisement)

BLANKETS

Bainbridge, Philip M. (Goodrich Rubber Blankets), 95 Madison Avenue, New York, N. Y.
California Ink Co., Inc., 545 Sansome St., San Francisco, Calif.
Ideal Roller & Mfg. Co., 2512 W. 24th St., Chicago, Ill.
International Printing Ink Corporation, 75 Varick St., New York, N. Y.
National Offset Supply Co., St. Louis, Mo.
Rapid Roller Co., Federal at 26th, Chicago, Ill.
Reed Roller & Supply Co., Inc., 415-417 Jackson St., San Francisco, Cal.
Roberts & Porter, Inc., 100 Lafayette St., New York, N. Y., and 402 S. Market St., Chicago, Ill.

Selling Photo-Offset Lithography

(Continued from page 33)

has a shade that strikes him right. *If he smears a little of this on the stock he is going to specify* and submits this with the job, stating what touch of ink he used, it can be duplicated faithfully.

This method permits closer cooperation between purchaser and plant. No special admixtures of inks need be purchased for the job. Time is saved. Color proofs or samples are hardly necessary.

I might have two types of kits. The one for doubtful prospects could contain little tin boxes used for salve. Better prospects would get bigger supplies of ink. These might be put in a cardboard box with a bit of glass and an inexpensive palette knife.

I would do a little experimenting myself. At the same time I'd work up a nice educational, entertaining talk. And so I would build up my demonstration. This would show how colors look on different stocks, etc. The big thing to stress is that the advertising manager or production man works not with crayons or water colors but with the actual lithographic inks used in production.

Next I would use the telephone test. Perhaps my story to the telephone operator would be along these lines:

"Miss, we have just developed a color kit for the use of your advertising manager, which we offer without charge. I should like to talk with him about this for a few seconds."

And to the man, himself:

"I'd like to bring down a color kit and show you how to use it. You'll find it educational and very practical to mix your own colors, with actual litho inks instead of with crayons or water colors. Hereafter, you will be able to secure just the colors in your job that you decide upon—without holding up the job, without special conferences. Etc."

Will I get my interview? Will I develop my prospects at first call beyond any stage possible through a mere, ordinary, routine call? I think so.

The Photo-Engravers Board of Trade notifies us that one of its members has had stolen from his shop the following equipment:

Three Taylor Hobson Cook lenses, series V.B. with 16 inch focus. The serial numbers are 229307 — 139386 — 172469.

If any of these lenses are offered for sale the Photo-Engravers Board of Trade should be notified.



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BLACK AND WHITE •
• COLOR CORRECTED
NEGATIVES READY FOR
THE PHOTO-COMPOSING
MACHINE • POSITIVES •
PROVING • • PRESS
PLATES; ALBUMEN DEEP
ETCH • • •

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confidence and integrity that
would be found in your own plant.

WE OPERATE NO PRESSES NOR
ARE WE AFFILIATED WITH ANY
LITHOGRAPHIC HOUSE

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For BETTER
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STANDARD & DARK ROOM TYPES
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PHILADELPHIA, PA.

Sinclair & Carroll Co., Inc., 591 Eleventh Ave., New York, N. Y.
Sinclair & Valentine Co., 11 St. Clair Pl., New York, N. Y.
Vulcan Proofing Co., 58th St. and First Ave., Brooklyn, N. Y.

BRONZERS

Henschel Mfg. Co., Milwaukee, Wis.

CAMERAS

Agfa-Ansco Corp., Binghamton, N. Y.
California Ink Co., Inc., The, 545 Sansome St., San Francisco, Cal.
Eastman Kodak Co., 343 State St., Rochester, N. Y.
Lanston Monotype Machine Co., 24th at Locust, Philadelphia, Pa.
Levy, Max & Co., Wayne & Berkley, Philadelphia, Pa.
Litho Equipment & Supply Co., 215 W. Ohio St., Chicago, Ill.
Miles Machinery Co., 18 East 16th St., New York, N. Y.
Norman-Willets Co., 318 W. Washington St., Chicago, Ill.
Ostrander-Seymour Co., The, 1870 S. 54th Ave., Cicero Station, Chicago, Ill.
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.
Repro-Art Machinery Co., Wayne Ave. & Berkley St., Philadelphia, Pa.
Robertson, R. R., 1 N. Canal St., Chicago, Ill.
Sullebarger Co., E. T., 116 Nassau St., New York, N. Y., and 538 S. Clark St., Chicago, Ill.
Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., and Scranton, Pa.
Zeiss, Carl, Inc., 485 Fifth Ave., New York, N. Y.

CARDBOARDS AND BRISTOLS

Wheelwright Papers, Inc., 230 Park Ave., New York, N. Y.

CARBON (ARC LAMP)

Pease Co., C. F., The, 809 N. Franklin St., Chicago, Ill.

CARBON PAPER RIBBONS

Remington Rand, Buffalo, N. Y.

CARBONS—Photographic

Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.

CHEMICALS

Agfa-Ansco Corp., Binghamton, N. Y.
California Ink Co., Inc., The, 545 Sansome St., San Francisco, Calif.
Eastman Kodak Company, Rochester, N. Y.

Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.

La Motte Chemicals Products Co., 438 Light St., Baltimore, Md.

Mallinkrodt Chemical Works, 3600 N. Second St., St. Louis, Mo.

Mereck & Co., Inc., Rahway, N. J.

National Offset Supply Co., St. Louis, Mo.

Norman-Willets Co., 318 W. Washington St., Chicago, Ill.

Phillips & Jacobs, 622 Race St., Philadelphia, Pa.

Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.

Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.

Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

COLOR CONTROL AND MEASURING EQUIPMENT

Huebner Laboratories, 202 E. 44th St., New York, N. Y.

COMPOSITION

Monsen, Thormod and Son, Inc., 740 N. Franklin St., Chicago, Ill.

COMPOSING MACHINES

Coxhead Corp., Ralph C., 17 Park Place, New York, N. Y.

CRAYONS-LITHO

Korn, Inc., Wm., 120 Center St., New York, N. Y.

Roberts & Porter, Inc., 100 Lafayette St., New York, N. Y., and 402 S. Market St., Chicago, Ill.

Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.

DAMPENING DEVICES

Goodrich, The B. F. Co., 570 S. Main St., Akron, Ohio.

International Press Cleaner & Mfg. Co., The, 112 E. Hamilton Ave., Cleveland, Ohio.

Wagner, Charles, Litho Machine Co., 51 Park Ave., Hoboken, N. J.

DEEP ETCH SUPPLIES

Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.

DICHROMATE—Ammonium Photo Granular

Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.

DIE CUTTING MACHINE—Semi-Automatic

Krause U. S. Corp., Karl, 55 Vandam Street, New York, N. Y.

(Continued from page 16)

In deciding whether a conventional or modern layout should be made, so much depends on the subject itself. In the case of a religious affair such as this, the conventional style is the better. At least you can't go wrong in sticking to the conventional. An ultra modern treatment of an ecclesiastical subject does not reflect quite the same atmosphere. With just a few refinements Figure 1 could have been made a very attractive cover page. Old English type should never be letterspaced. Opening it up takes away that massive decorative element which is the basis of the design of the letter.

Figure 2 shows a suggested re-arrangement employing the same type face and material and requiring no longer to set. But to go places with layouts does not necessarily mean a resort to tricks or novelty. A simple, forceful, dynamic layout, appropriately built around the subject and made attractive and easy to read will surely go places. Moreover, the layout man in the photo-offset field has abundant opportunity to make his work stand far above his competitors at no greater cost. He can put *everything* into his layout because he has *everything* to work with . . . pictures and reading matter supplemented with hand work and typographical decoration . . . all the elements which go into any layout. There is no other material . . . he has it all.

(Next month's article "Sticking to Orthodox Rules in Modern Layouts"—will deal with the selection of appropriate type and building the layout around the subject.)

Mr. William M. Benson, known to his many friends and associates as Billy Benson, died at his home in Chicago on June 27th, 1937, after an illness of two months. He is survived by his widow Rebecca Huston Benson, a son, William, Jr., a married daughter, Mrs. Ethel Sargent, and several grandchildren.

He was born July 1st, 1858, in Toronto, Canada, where he learned the art of lithography in which he made rapid strides, being in charge of the pressrooms of several Canadian firms. He came to the United States and was associated with many prominent lithographic establishments. He was the First General Vice President of the Amalgamated Lithographers of America, and in this capacity made many friends not only with his fellow craftsmen but employers as well, for his mild manner, diplomacy, and gentle humor endeared him to all.

In 1918 he became associated with The Fuchs & Lang Mfg. Co. where he made an enviable record as a salesman. The F. & L. organization very deeply regrets being deprived of his splendid and valuable services.

At the time of his death he was one of the oldest lithographers in this country.

DRISCOLL'S Offset Inks

- Assure Foremost Pressroom Economy
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- Unfailing and Dependable Working Qualities

They also give you the satisfaction of knowing that when you buy them you are dealing with a house deeply interested in working out your every GRAPHIC INK PROBLEM.

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- Originals on Stone & Plate

WE OPERATE NO PRESSES

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DRIER—Paste and Liquid

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New York City, Chicago.

DRYING OVENS

Zarkin Machine Co., Inc., 355 E. 27th St., New
York, N. Y.

DRYERS

Carter, C. W. H., 100 Varick St., New York, N. Y.
Hilo Varnish Corporation, 42-60 Stewart Ave.,
Brooklyn, N. Y.
Sinclair & Valentine Co., 11 St. Clair Pl. New York,
N. Y.

**DYNAMOS—MOTORS—PRESS DRIVES AND
ELECTRICAL CONTROL EQUIPMENT**

American Type Founders Sales Corp., 200 Elmora,
Ave., Elizabeth, N. J.
General Electric Co., Schenectady, N. Y.
Kimble Electric Co., W. 14th St. & S. Damen Ave.,
Chicago, Ill.
Northwestern Electric Co., 408 S. Hoyne, Chicago,
Ill.
Robbins & Meyers, Inc., Springfield, Mo.
Westinghouse Electric & Mfg. Co., E. Pittsburgh,
Pa.

ENVELOPES

Dayton Envelope Co., Dayton, Ohio.

ETCHES

Senefelder Company, Inc., The, 32-34 Greene St.,
New York, N. Y.

FADE-O-METER

Atlas Electric Devices Co., 361 W. Superior St.,
Chicago, Ill.

FILMS

Agfa Anseo Corp., Binghamton, N. Y.
California Ink Co., Inc., The, 545 Sansome St., San
Francisco, Cal.
Eastman Kodak Co., Rochester, N. Y.
Gevaert Co. of America, Inc., The, 423 W. 55th St.,
New York, N. Y.
Haloid Co., The, 6 Haloid St., Rochester, N. Y.
Hammer Dry Plate Co., Ohio Ave. & Miami St.,
St. Louis, Mo.
Norman-Willets Co., 318 W. Washington St.,
Chicago, Ill.
Polygraphic Co. of America, 310 E. 45th St., New
York, N. Y.

FLANNEL

Fuchs & Lang Mfg. Co., Div. General Printing Ink
Corp., 100 Sixth Ave., New York, N. Y.

Gevaert Co. of America, Inc., The, 423 W. 55th St.,
New York, N. Y.

International Printing Ink Corporation, 75 Varick
St., New York, N. Y.

National Offset Supply Co., St. Louis, Mo.

Roberts & Porter, Inc., 100 Lafayette St., New York,
N. Y., and 402 S. Market St., Chicago, Ill.

Senefelder Company, Inc., The, 32-34 Greene St.,
New York, N. Y.

FOLDING MACHINERY

Baum, Russell Ernest, 615 Chestnut St., Phila., Pa.
Dexter Folder Co., 28 W. 23rd St., New York, N. Y.

GLYCERINE

Hunt, Philip A., Company, 253 Russell St., Brook-
lyn, N. Y.—2432 Lakeside Ave., Cleveland,
Ohio—1076 W. Division St., Chicago, Ill.
Pitman, Harold M., Co., 150 Bay St., Jersey City,
N. J., and 51st Ave. and 33rd St., Chicago, Ill.

GRAINING FLINT

New England Quartz Co. of New York, 450 Seventh
Ave., New York, N. Y.
Senefelder Company, Inc., The, 32-34 Greene St.,
New York, N. Y.

**GRAINING AND REGRAINING—Zinc, Alumi-
num, Glass and Multilith Plates**

Chicago Litho Plate Graining Co., 214-16 N. Clin-
ton St., Chicago, Ill.
Illinois Litho Plate Graining Co., 913-921 W. Van
Buren St., Chicago, Ill.
International Printing Ink Corporation, 75 Varick
St., New York, N. Y.
Lithographic Plate Graining Co., 41 Box St., Brook-
lyn, N. Y.
McKenna, James J., 1015 Callowhill St., Phila., Pa.
Photo Litho Plate Graining Co., Inc., 1207 S. High-
land St., Baltimore, Md.
Reliable Lithographic Plate Co., Inc., 17 Vande-
water St., New York, N. Y.
Senefelder Company, Inc., The, 32-34 Greene St.,
New York, N. Y.
Western Litho Plate & Supply Co., 1019 Souland
St., St. Louis, Mo.

GRAINING MACHINES

Fritsche, R., 145 Hudson St., New York, N. Y.
Hoe, R., & Co., Inc., 910 E. 138th St., at East River,
New York, N. Y.
McKinley Litho Supply Co., 1600 John St., Cin-
cinnati, O.
Zarkin Machine Co., 335 E. 27th St., New York,
N. Y.

GUM ARABIC

Hunt, Philip A., Company, 253 Russell St., Brook-
lyn, N. Y.—2432 Lakeside Ave., Cleveland,
Ohio—1076 W. Division St., Chicago, Ill.

LITHOGRAPHIC ABSTRACTS

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents (in stamps). Address the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

Photography and Color Correction

Manufacture of Photographic Pictures. E. Weyde. *U. S. Patent No. 2,084,420* (June 22, 1937). A process of producing photographic pictures which comprises exposing to light an emulsion layer containing a compound of a heavy metal capable of forming a dark-colored sulfide until developable nuclei are formed, and treating the latent image thus produced with a solution containing a thio-compound capable of forming the metal to form a visible image from the latent image immediately following exposure.

Screened Photographic Negatives. E. E. Eckardt. *German Patent No. 608,246* (May 20, 1937). Process for the production of screened photographic negatives characterized in that the silver images after exposure, development, and fixing are treated long enough in a warm water bath to form curved lines of the silver image, with varying direction.

Myriatone. R. Aberle. *Photo-Lithographer* 5, No. 6, June 1937, p. 16B. In this process the stop size is so chosen that only the intermediate tones of the subject are reproduced in screened form, the black and white portions being without dot formation.

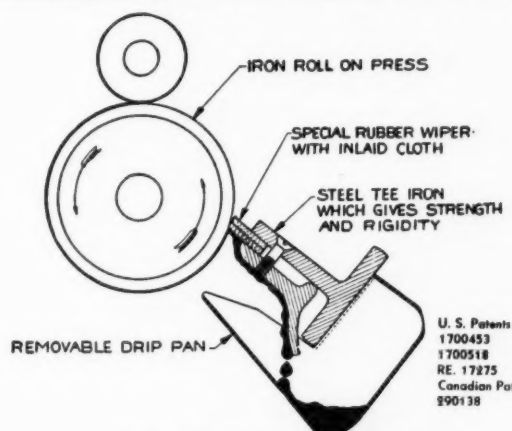
Half-Tone Stops and Screen Distances (Booklet) Anonymous. Published by American Photographic Publishing Co., 353 Newbury Street Boston, Mass. Notebook; 73 pp.; 2 1/4" x 3 3/4"; \$1.00. Instructions for using the Penrose Diaphragm system, with complete tables for screen distances for various stops and camera extensions with different screens.

Vertical Automatic Focusing Cameras. F. H. Smith. *Process Engraver's Monthly* 44, No. 522, June 1937, pp. 189-90. The chief difficulties faced by the manufacturers of automatic process cameras consist in (1) keeping

AUGUST 1937

International Press Cleaners

are daily demonstrating their efficiency in
Increasing Output and Lowering Production Costs



THIS IS OUR METHOD OF REMOVING INK FROM PRESS

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National Offset Supply Co., St. Louis, Mo.
Pitman, Harold M., Co., 150 Bay St., Jersey City,
N. J., and 51st Ave. and 33rd St., Chicago, Ill.
Senefelder Company, Inc., The, 32-34 Greene St.,
New York, N. Y.

HAND ROLLERS

Roberts & Porter, Inc., 100 Lafayette St., New
York, N. Y.
Senefelder Company, Inc., The, 32-34 Greene St.,
New York, N. Y.
Siebold, Inc., J. H. & G. B., 47 Watts St., New York,
N. Y.

HUMIDIFICATION

Advance Mfg. Co., Inc., Louisville, Ky.
Carrier Engineering Co., 850 Frelinghuysen Ave.,
Newark, N. J.
Lorenz & Co., Inc., Louis, Rose & Duane Sts., New
York, N. Y.
Southworth Machine Co., 30 Warren Ave., Port-
land, Maine.

HYDROQUINONE

Hunt, Philip A., Company, 253 Russell St., Brook-
lyn, N. Y.—2432 Lakeside Ave., Cleveland,
Ohio—1076 W. Division St., Chicago, Ill.
Mallinkrodt Chemical Works, 3600 N. 2nd St.,
St. Louis, Mo.
Senefelder Company, Inc., The, 32-34 Greene St.,
New York, N. Y.

INK COMPOUNDS

Indiana Chemical & Mfg. Company, Indianapolis,
New York City, Chicago.

INKS

Acheson Ink Co., Inc., 142 Skillen St., Buffalo, N. Y.
American Printing Ink Co., Div. General Printing
Ink Corp., 2314 W. Kinzie St., Chicago, Ill.
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land, Ohio
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Sinclair & Valentine Co., Inc., 11-21 St. Clair Pl.,
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Sleight Metallic Ink Companies, Inc., 538 N. Third
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Triangle Ink & Color Co., Inc., 26 Front St., Brook-
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the focusing screen, the copyboard, and the fulcrum controlling the focus exactly in line, (2) building each camera exactly to suit the lens used, and (3) designing a camera to take plates much larger than 12 x 15 inches or to have a working range much greater than from an enlargement of 1½ times full size down to a reduction of 1/3 size (linearly).

Color Photography Needs one Type of Lighting.

Anonymous. *Modern Lithographer and Offset Printer* 33, No. 6, June 1937, p. 124. A technical leaflet issued by Colour Photographs, Ltd., warns that in color work mixed lighting during color separation reduces efficiency by increasing the amount of correction. Half-watt lighting is best, except in open air studies, but even half-watt lighting will introduce errors if light is allowed to reach the subject after reflection from colored walls or diffusion through colored tissue. A special pale filter is available for the spotlight. An inexpensive installation for half-watt lighting is described.

Color Separation. G. L. Wakefield. *Process Engraver's Monthly* 44, No. 520, April 1937, pp. 121-2, 125. In color separation work, wholly artificial lighting is preferable to daylight, or to mixtures of the two, because it is easily controlled. Half-watt lighting offers constant spectrum composition and actinic value over long periods, protection from draughts, and ease of adjustment and transportation. The bulbs should all be of the same age, because the emission of blue light diminishes with use. In all color separation work, a neutral gray wedge should be used, lighted the same as the subject, but placed so that it can be trimmed off the final print. The black step of the usual type of wedge requires the addition of a strip of black needle paper half its width, and the white step requires the use of white "art" paper on half its area. Such additions serve a double purpose because they indicate clearly any under- or over-exposure. Exposure filter factors published by the makers of the plates and filters are approximate only, and must be checked up when beginning operations, when new bulbs are used, and whenever a new batch of plates is opened. The use of gelatin filters, the development of color-separation negatives, and the amounts of contrast desirable for various reproduction processes are discussed. When the negatives have been developed and fixed, the gray wedges on all must be exactly equal in density and contrast.

More Notes on Color. I. L. Gartland. *Printing* 61, No. 6, June 1937, pp. 26-7. The Gartland camera, described briefly in *Lithographic Abstracts* for April, was privately built, only to find that the Williams-Kelly Corp. had almost simultaneously designed and marketed the "Wico" camera incorporating largely the same features, with patents pending. In answer to inquiries Mr. Gartland discusses the importance of gamma, the reason for using special negatives, the lighting requirements, and the ad-

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Gevaert Co. of America, Inc., The, 423 W. 55th St., New York, N. Y.
Haloid Co., The, 6 Haloid St., Rochester, N. Y.
Hammer Dry Plate Co., Ohio Ave. & Miami St., St. Louis, Mo.
Norman-Willets Co., 318 W. Washington St., Chicago, Ill.
Polygraphic Company of America, Inc., 310 E. 45th St., New York, N. Y.

OFFSET PLATE MAKING SERVICE

(See Plate Making Service)

visability of using neutral white paper for printing. The seven methods of obtaining color-separation negatives are listed.

Planographic Printing Surfaces and Plate Preparation

Shadow Detail in Photo-Offset Work is Important. M. Leeden. *Modern Lithographer and Offset Printer* 33, No. 6, June 1937, p. 110. The prevention of filling-in of shadow detail is discussed, with the recommendation that the plate be made to resist this difficulty (1) by painting out the solids on the original, (2) by work on the negative or half-tone positive, or (3) (rarely) by painting-in on the plate itself. The work must be done by a skilled draftsman, and the proper full-toned ink used. Modern plates with their more sensitive surfaces and finer grain are of assistance, and deep-etched plates are very superior in holding shadow detail.

Regeneration of Amalgam Printing Forms. H. Renck. *German Patent* No. 644, 239 (June 17, 1937). Process for the regeneration of amalgam printing forms, characterized in that, during printing, glycerin saturated with a mixture of a silver or other amalgam-forming metal salt and a mercury salt is applied to the amalgam printing form in the ink or by a special process.

Paper and Ink

Current Research on Pulp and Paper in the Government and University Laboratories of the United States and Canada. C. J. West. *Paper Trade Journal* 104, No. 24, June 17, 1937, pp. 47-55; No. 25, June 24, 1937, pp. 35-45. This survey of paper research in progress in government and university laboratories throughout the United States and Canada gives the following information: (1) name of institution, (2) address, (3) project, (4) investigators, (5) object, (6) accomplishments, and (7) work in progress.


Evaluating the Printing Qualifications of Paper. M. S. Kantrowitz and R. H. Simmons. *Paper Trade Journal* 105, No. 1, July 1, 1937, pp. 97-102. The author discusses the results of several investigations on the relationships between paper and ink in the printing process, and describes proposed T. A. P. P. I. standards for smoothness and oil permeation. Briefer discussion is devoted to other paper characteristics related to printing quality, such as weight, thickness, formation, porosity, opacity, compressibility, picking, and fluffing or dusting, as well as to the paper difficulties arising from atmospheric changes and from conditions inherent in the paper itself. The use of the proof press in paper evaluation, and the design

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Francisco, Cal.
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Phila., Pa.

of paper and ink to suit the press and pressroom conditions are included in the discussion.

Some Simple Facts on Paper and Humidity.

Anonymous. *Modern Lithographer and Offset Printer* 33, No. 6, June 1937, p. 122. The structure of paper is described briefly, in explaining the effect of atmospheric humidity changes on printing results. The maintenance of uniform temperature is of great assistance, especially in winter. Complete air conditioning is recommended where there are frequently long runs of accurate-register work.

Humidity and Temperature in Lithographic Production. H. Gugler. *Midwestern Lithographer* 1, No. 12, April 1937, pp. 7-8; 2, No. 1, May 1937, pp. 6-7; 2, No. 2, June 1937, pp. 6-7. Factors other than makeready, which cause loss of time, are listed, and an example is cited in which nearly half of such lost time is traceable to variations in humidity and temperature. The author recommends a relative humidity of 50-55% and a temperature of 70-75° F. The advantages and relatively low cost of humidity control are emphasized. The measurement of vapor pressure is described in non-technical terms, and the proper relationships between room and paper moisture are discussed for various types of paper.

Do Ready-mixed Inks show Saving in Litho? "Inker." *Modern Lithographer and Offset Printer* 33, No. 6, June 1937, pp. 107-8. Factors determining the desirable ink consistency are the nature of the paper to be printed, the nature of the plate and image, the machine to be used, and the general working conditions. Directions are given for reducing ink to make it suitable for various types of paper, e. g., loose-surfaced stock, litho printing papers, offset cartridge papers, and hard-surfaced loan or heavily sized papers. A coarser plate grain is recommended when screen work fills in, and stiffer ink is advisable when higher speeds are maintained, because of the additional heat generated by the press.

Linseed Oil. M. J. Hausman. *American Ink Maker* 15, No. 7, July 1937, pp. 16-9. The processes of preparing linseed oil for the ink industry and the uses of crude and refined oil in ink manufacture are described, and a discussion of recent market developments is included.

Color Matching Lighting Units for the Graphic Arts Trade. Anonymous. *Photo-Engravers' Bulletin* 26, No. 11, June 1937, p. 45. A standard incandescent diffusing bulb with an uranium filament produces a light particularly suitable for matching yellows and reds, the prime colors in the graphic arts. The bulb is manufactured by the Uranium Lighting Corp., 31 E. 27th Street, New York City.

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General

Science Speeds up the Printer. S. H. Horgan. *Inland Printer* 99, No. 3, June 1937, pp. 29-32. A summary is presented of several addresses on recent advances in printing given at the G. A. R. B. technical conference in New York. Among the subjects discussed are (1) photogelatin color printing, and particularly the use of aluminum plates on cylinder presses to increase out-put, (2) color offset printing and its improvement by the application of engineering principles, and (3) color roto-gravure printing and advances in automatic retouching, the use of the densitometer in masking work, and the installation of the enclosed ink fountain.

You Can Make the Most of Your Machines. Anonymous. *Modern Lithographer and Offset Printer* 33, No. 6, June 1937, pp. 108-9. In printing multicolor work using different types of presses for the different colors, the keys should be pulled on a press of a size approximately the average of the presses being used. The faster machines should be used for the earlier colors, and presses in the best condition should be used for the main printings. Presses tending to produce gear markings may be used on lighter colors or on printings requiring only isolated patches of color. Advice is given with regard to conditioning the paper, squaring it, frequent checking of register, and allowing the ink to dry as much as possible before disturbing the sheets.

When the Job Has Solids and Halftones. C. F. Geese. *National Lithographer* 44, No. 6, June 1937, p. 54. The problem of obtaining full-colored solids along with open half-tones in lithographic printing is complicated by the fact that half-tones and solids receive a like amount of ink even when deep-etch plates are used. The use of a coarse screen is one solution to the problem. Another solution is to print from two plates, one for half-tones and the other for solids and type matter—a more expensive but effective solution when a coarse screen is not desirable. Clean dampeners, properly set, with correct pressure, and a proven offset ink are of assistance in solving the problem.

It's No Trouble—Air Conditioned. R. T. Williams. *National Lithographer* 44, No. 6, June 1937, pp. 82, 86. The advantages of completely air-conditioned offset plants over others are (1) printing down on the bichromated plate may be standardized, (2) developing, sensitizing, and re-etching solutions may be kept at standard temperatures without the disadvantages introduced by the use of ice, (3) transfer paper is kept in working condition, (4) the conditioning of stock in the pressroom is accelerated and the paper is uniformly suitable for printing, (5) register troubles are minimized, (6) clean air prevents many difficulties introduced by dust and dirt into the whole printing process.

AUGUST 1937

Negative Materials

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 Repro-Art Machinery Co., Wayne Ave. & Berkeley St., Philadelphia, Pa.
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 Sinclair & Carroll Co., Inc., 591 Eleventh Ave., New York, N. Y.

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TRADE LITHOGRAPHERS

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International Printing Ink Corporation, 75 Varick St., New York, N. Y.
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 Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.
 Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.
 Sinclair & Valentine Co., 11 St. Clair Pl., New York, N. Y.

TRANSFER PROOFS—TYPE IMPRESSIONS

Litho Typesetting Co., 325 W. Ohio St., Chicago, Ill.
 Monsen, Thormod and Son, Inc., 730 N. Franklin St., Chicago, Ill.
 New York Type Transfer Service, 561 Broadway, New York, N. Y.

TUSCHE

International Printing Ink Corporation, 75 Varick St., New York, N. Y.
 Korn, Wm., Inc., 120 Center St., New York, N. Y.
 National Offset Supply Co., St. Louis, Mo.
 Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.

Miscellaneous

Tin Plate and Tin Cans in the United States: Bulletin 4. Prepared by Battelle Memorial Institute. Published by the International Tin Research and Development Council, Mansfield House, 378 Strand, London, W. C. 2, England (American Office: 149 Broadway, New York City), October 1936. A comprehensive and fully illustrated treatise on the manufacture, coating and decoration of tin plate, and the fabrication of tin cans, bottle caps, and closures.

[The sections of this bulletin dealing with the coating and decoration of tin plate are being reprinted in the *Lithographers' Journal*, starting with June, 1937: *Lithographers' Journal* 22, No. 3, June 1937, pp. 116-7; No. 4, July 1937, pp. 162-3; and continued.]

The Lithographic Technical Foundation. A. B. Rode. *Photo-Lithographer* 5, No. 6, June 1937, pp. 41, 43, 47. The organization, policies, progress, and plans of the Lithographic Technical Foundation are summarized.

Four Nines. Anonymous. *Industrial Bulletin of A. D. Little, Inc.*, No. 125, June 1937, p. 1. The development of zinc 99.99% pure makes possible the production of an inert zinc-flake pigment with a luster comparable to that of aluminum, forming a cheaper paint than the latter, and requiring no base coat of red lead. The bright zinc flake is not yet on the market.

E. J. Kelly Company, printing ink manufacturer, announces the appointment of the Goodwin Roller Company of Baltimore as its distributor in the states of Maryland, Delaware and Virginia.

Lanston Monotype Machine Company has issued a new folder illustrating and describing the Monotype-Directoplate All-Metal Precision Camera. A copy of the folder will be sent on request to interested readers.

Howard Flint Ink Company announces the promotion of Guy R. Brooks to the position of district manager, and the appointment of Charles D. Adkins as manager of the Indianapolis Factory.

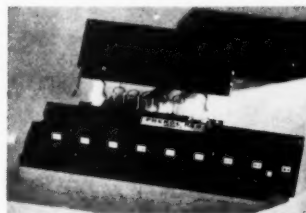
Intertype Corporation is distributing a booklet called the "Intertype Ready Reckoner." It carries character computation tables for most of the popular faces and will help solve copy fitting problems quickly and accurately.

The Ozalid Corporation has developed a new opaque typewriter ribbon for photo-lithographic reproduction, which provides clear, sharp impressions without the usual carbon backing.

H. & J. Shapiro Co., Inc. have released a new 25% rag air-dried bond named "Militant Bond." As a novel sales feature, lithographers who purchase Militant Bond will have their names listed in the advertising of the manufacturer.

AUGUST 1937

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Underwood-Elliott-Fisher, 1 Park Ave., New York,
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Robertson, R. R., 400 W. Madison St., Chicago, Ill.
Rutherford Machinery Co., Div. General Printing
Ink Corp., 100 Sixth Ave., New York, N. Y.
Sweigard Ideal Co., 6122 N. 21st St., Phila., Pa.
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and Scranton, Pa.
Zarkin Machine Co., 335 E. 27th St., New York,
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VARNISH

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Carter, C. W. H., 100 Varick St., New York, N. Y.
Hilo Varnish Co., 42-60 Stewart Ave., Brooklyn,
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National Offset Supply Co., St. Louis, Mo.
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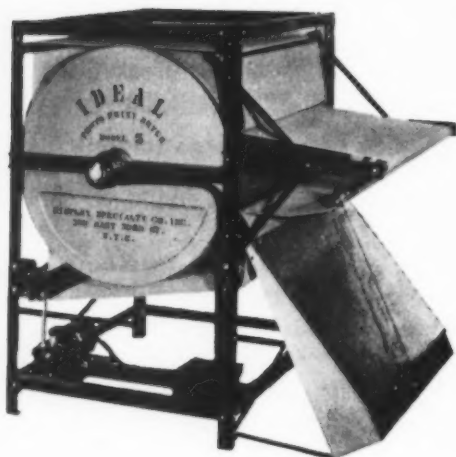
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E. I. du Pont de Nemours & Company, Inc. has available a booklet on Neoprene, a rubber-like material which resists the deteriorating effects of oil, heat, sunlight, chemicals and oxidation.

International Printing Ink Corporation recently announced a line of "Everyday" job inks available in both cans and tubes. A money-back guarantee is being used to promote the new inks.

Mallinckrodt Chemical Works has issued its 1937 catalogue of chemicals for the graphic arts. A copy will be sent on request.

The National Acme Company is manufacturing two new model "chronologs." The "chronolog" is an instrument which mechanically provides a printed record of production and down time on any machine or operation.

Bausch & Lomb Optical Co. offers a forty-eight page booklet on light and how light is used in science, education and industry.

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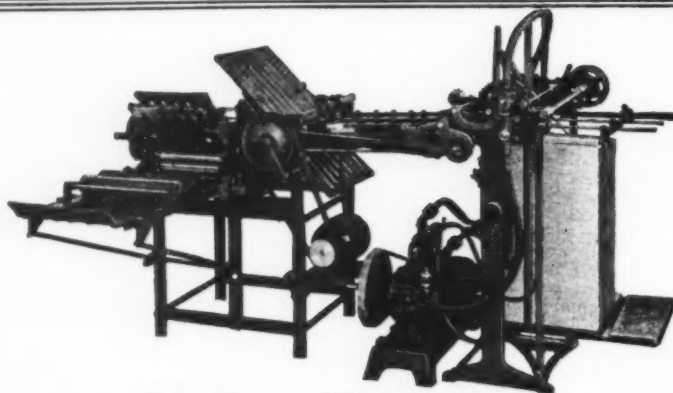
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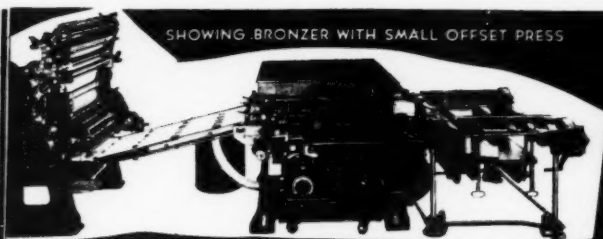
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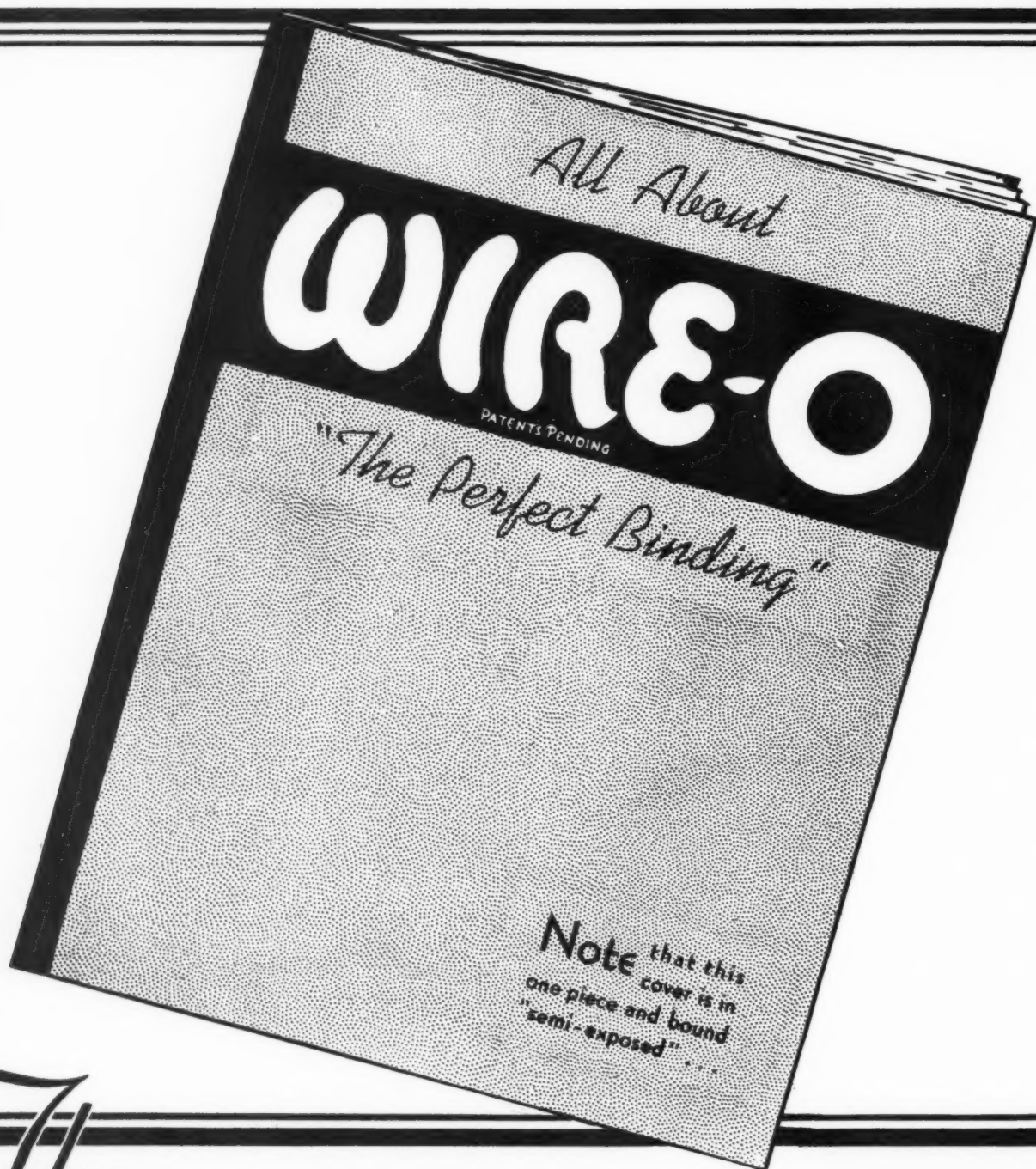
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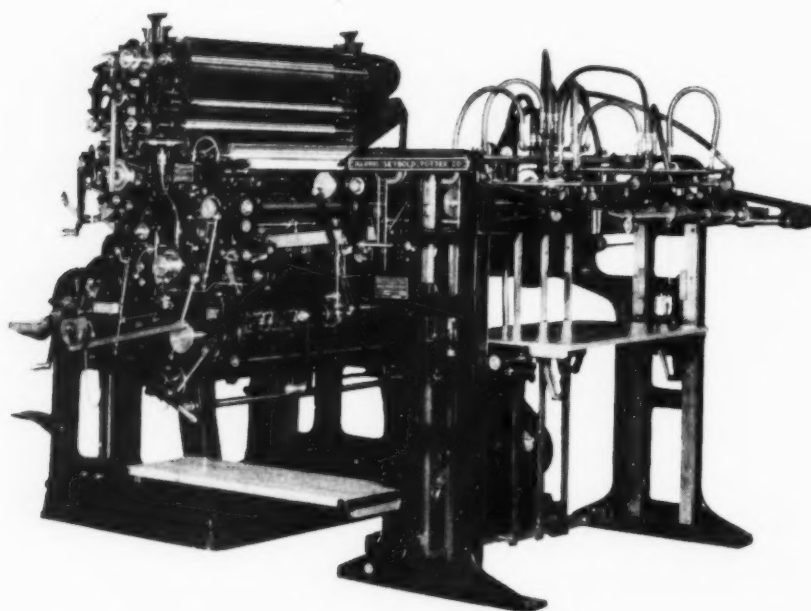
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